

GUITAR TABLATURE EDITION

JEFF BECK ANTHOLOGY



JEFF BECK

ANTHOLOGY

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B R W.B. - - - - -

T 17 (19) 17 15 - (13) 12 (15) 12 (15) 12 (15) 12 (15) 15
 A (16) 17 (14) 15 (15) 17
 B

W.B. W.B. W.B.

T (18) 15 12
 A
 B

5 3 3 3 3 3 5

1 1 1 1 1 1 1

8va - - - - -

N.H. - - - - - W.B.

T 0 0 2
 A
 B

5 7 12 12 11 12 12 12

12 12

G9sus4 G G9sus4

B

T 15 15 15 15 15 15 15 15 15 17 (19) 7
 A 15 15 15
 B

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The notation includes a G chord, a G9sus4 chord, and a W.B. (Whole Body) section. The bottom staff contains fret numbers: 12, 14, 12, 13, 15-17, 15, 17, 15, and 10.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The notation includes a G9sus4 chord, a G chord, and a W.B. (Whole Body) section. The bottom staff contains fret numbers: 12, 10, 12, 13, 12, 10, 10, 12, 12, 10, 12, and 10.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The notation includes a G9sus4 chord, a G chord, and an O.D. (Over Drive) section. The bottom staff contains fret numbers: 12, 14, 12, 13, 15-17, 15, 17, 15, 13, 15, and 10.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The notation includes a G9sus4 chord, a 1.G section, and a W.B. (Whole Body) section. The bottom staff contains fret numbers: 12, 10, 12, 13, 12, 10, 10, 12, 12, 14, 12, and 12.

2.G

W.B. W.B.

F

F/A G/B

P.H. - B_R B_R B_R B_R - -

G F A

B R

G B \flat A \flat 9 G7

P.H.

tr (b \flat) tr (e) tr (e)

Guitar solo

Tr (b)

G9sus4

G7

G7

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with six lines. The notation includes a G chord, a G9sus4 chord, and a G chord. The tablature includes fret numbers 10-12, 14, 12, 13, 15-17, 15, 17, 15, and 10-12.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with six lines. The notation includes a Gsus4 chord, a G chord, and an 8va rake. The tablature includes fret numbers 12, 10, 12, (13), 12, 10, 10, 12, 10, 12, 15, 15, 18, 15, and 15.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with six lines. The notation includes a G9sus4 (8va) chord, a G chord, a G9sus4 chord, and a G chord. The tablature includes fret numbers 10, 15, 17, 15, 16, 17, 17, 15, 18, 15, 3, 5, 2, 4, 5, 3, 5, 3, 5, 3, and 5.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with six lines. The notation includes a G9sus4 chord, a G chord, and a G9sus4 chord. The tablature includes fret numbers 5, 2, 4, 5, 4, 2, 3, 5, 3, 3, (4), 5, and 5.

G F F/A G/B G F

W.B.

T: 5 5 5 3 3 1 1 1 1 1 1 5 12 12 12 10

B: 3 3 3 1 1 3 1 1 1 1 1 5

F A A G B \flat

T: 14 17 14 17 19 (21) 19 (21) 19 17 10 8 6

B: 14 17 14 17 19 (21) 19 (21) 19 17 10 8 6

A \flat 9 G9sus4

mp

T: 6 6 6 5 5 0 0 0 0 0 5 (5) 5 3

B: 4 4 4 3 3 4 (5) 4 (5) 4 (5) 4 (5) 5 5 3

G7 (B \flat) (F) G7

play 8 times and fade out

T: 5 3 3 3 5 5 3 3 3 3 4

B: 3 1 1 1 3 (5) 3 1 1 1 1 2

PEOPLE GET READY

WORDS AND MUSIC BY CURTIS MAYFIELD

Slowly ♩ = 72

Chords: D D/F# F#m G A/D D D/F# F#m A9sus4 D

mf *let ring* W.B. W.B.

keyboards: guitar 1

Chords: Bm7 G D Bm7 G D

B B B R

guitar 2

W.B. W.B.

Bm7 G D /C# Bm7 Em7 A9sus4 D

B B R B R

W.B. W.B.

Bm7 G A/D D Bm7

Peo - ple get read - y, there's a train a - com - ing, You don't need no_ bag-gage, you just

W.B.

G D Bm7 G A/D D /C#

get on_ board._ All you need is faith_ to hear the die - sels hum - ming,

W.B. W.B. W.B. W.B. W.B.

Bm7 Em7 A9sus4 D Bm7

Don't need no tick - et, — you just thank the Lord, —

W.B. W.B. W.B.

7 10 3 3 7 15 15 17
7 8 4 4 7 14 15
7 (9) 5 5 7 x x

G D Bm7 G A/D D

Peo - ple get read - y for the train to Jor - dan,

W.B.

15 15 17 7-7 5 7
14 15 7-7 (7) 6 7

Bm7 G D Bm7

Pick - ing up pas - sen - gers from coast to coast. — Faith is the key, — o - pen the

(7) 9 x x x x
7 7 x x x x
5 5 7 5 7

G A/D D /C# Bm Em7 A9sus4 D

doors and board them, There's room for all— a-mong the loved— the most, yeah!—

W.B.

Guitar solo Bm7 G D Bm7

f

B R B R B

G D Bm7 G D /C#

hold bend B T R

W.B. B R

Bm7 Em7 G D Bm

W.B. W.B. W.B. W.B.

Chord progression: G, D, Bm7, G, D

W.B. (Whole Bar) notation: 15 14 15 17, 15 14 15 17, 15 14 15 (14) 15

Chord progression: Bm7, G, A/D, D, Bm7

Lyrics: There ain't no room— for the hope-less sin - ner,— Who would hurt all man - kind— just to

let ring W.B. W.B.

Chord progression: G, D, Bm7, G, A/D, D / C#

Lyrics: save his own.— Have pit - y on those— whose chanc-es are thin-ner, 'Cause there's

W.B. N.H. W.B. W.B.

Bm Em7 A9sus4 D Bm7

no hid - ing place — from the King - dom's throne. — So peo - ple get — read - y for the

let ring

B

7 7 9 9 7 10 8 7 9 3 3 4 5 0 2 2 3 3 0 4 (3) 12 (14) x x

G D Bm7 G D

train — a-com - ing, You don't need no bag - gage, you just get on board. All you

W.B. - - - - W.B. - - - -

x 5 15 12 11 7 (9) 7 (6) 7 7 7 6 5 4 5

D Bm7 G A/D D /C# Bm7 Em7

need is — faith — to hear the die - sels hum-ming, — Don't need no tick-et, — you just,

(W.B.) W.B. W.B. B R

7 3 5 7 9 7 9 7 9 9 (11) 9 7 9 7

G D D Bm7 G D

you just thank the Lord!

8va-
N.H. W.B. *f* W.B. W.B.

7 15 14 14 17 15 14 15 17

E♭ Cm7 A♭ E♭ Cm7 A♭ E♭

Yeah! Ooh, ooh, ooh!

8va
W.B. W.B. B W.B. P.H. B B R W.B.

16 15 16 18 16 (10) 8 8 8 10 (12) 10 8 10 0 10 12 x

E♭ Cm7 A♭ E♭ Cm7 A♭ E♭/D

8va

W.B. W.B. B W.B. B B B B W.B.

11 8 10 10 (12) 0 0 10 10 10 (12) 0 11 11 11 (13) 13 13 10 (20) 10 (21) 10 (21) 10 (20) 10 16 10 17

Cm7 Fm B \flat 9sus4 E \flat Cm7

Yeah! —

8va — — — — — 8va — — — — —

16 B B W.B. 16 17 18 10 20 21 (23) B W.B. —

10 (20) 10 (20) 16 (13) 16 (0) 8 10 (12) 8 10 8

A \flat E \flat E \flat Cm7 A \flat E \flat

Whoo! —

(W.B.) — — — — — W.B. — — — — — W.B. — — — — — W.B. — — — — — W.B. — — — — — W.B. — — — — — W.B. — — — — — W.B. — — — — —

10 12 13 13 (15) 10 (12) 10 10 8 10 12 10 10 8 10 10 10 8 10 8 6 8 6 0 0

Cm7 A \flat E \flat /D Cm7 Fm

W.B. — — — — —

B B B R B .

0 10 10 0 10 12 0 10 10 11 (13) (15) 11 (12) 11 (12) 0 15 4 5-0 4 5-0 4 11 12

The musical score is divided into three systems. The first system shows the vocal melody with lyrics and guitar accompaniment. The second system continues the vocal melody and guitar accompaniment. The third system shows the bass line with fret numbers and a 'P.M. throughout' instruction.

System 1:

- Vocal:** Lyrics: "I'm get-ting read - y! I'm get - ting". Chords: B \flat 9sus4, E \flat , Cm7, A \flat , E \flat .
- Guitar:** Accompaniment for the vocal line.

System 2:

- Vocal:** Lyrics: "I'm get - ting".
- Guitar:** Accompaniment for the vocal line.

System 3:

- Bass:** Fret numbers: 13 (14) (15) 13 11. Chords: B, B, R. Instruction: P.M. throughout.

The musical score is written for guitar and includes a vocal line. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The guitar part features a melodic line in the upper register and a rhythmic bass line in the lower register. The vocal line consists of two phrases: "read - y! ____" and "This time I'm a - read - y! ____". The guitar part includes a solo section with a series of eighth notes and a final chord. The score is divided into three measures, each with a different chord progression: Eb, Cm7, Ab, Eb, Eb, Cm7.

Ab Eb Eb/D Cm7 Fm Bb 9sus4 Eb

This time I'm a - read - y, hey!_

fade out

W.B. O.D. (with slide)

TAB

GOING DOWN

BY DON NIX

Moderate blues rock ♩ = 92

Intro

Freely

A tempo

G7

piano solo

approximately 26 seconds

Woo! —

 mf

P.M.

B R \rightarrow

C7

B

E

G7

Get it on!

 $\delta\nu a$

hold bend

$$B \succ R \quad B \succ R \quad B \succ R \quad B \succ R \quad B \succ R$$

B

$$\begin{array}{r} 18 \quad 18 \quad 18 \\) \quad (20) \quad (20) \end{array}$$

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D7

TAB

12 11 12 12 12 12 11 12 12 12 10 9 10 10 10 10 10 9 10 10 10 10

B

13 (15) 13

W.B. ...

13 15 0 (=2)

Well, I'm go-in'

down. Down, down, down, down, down.

B R

B R

G7 C7

I'm go-in' down. — Down, down, down, down, —

B R

3 5 3 5 3 5 5 5 3 3 (5) 3 1

G7 D7

— down. — I've got my head out the win-dow, And my

let ring

3 3 3 3 3 3 5 6 5 (7) 5 (7) 5

To Coda Φ G7 Verse 2

big feet on — the ground. — List-en She's

B R

10 12 10 10 (12) 10 13 15 3 3 15 12 10 7 5 2 3 3

gone. — Gone, gone, gone, gone, gone. —

TAB 3 5 3 3 5 3 3 1 2 3 1 3 3 1

She's gone. — Gone, gone, gone, gone,

TAB 3 5 3 10 12 10 10 12 10 8

gone. — Ooh! I've got my

TAB 10 10 9 10 3 5 20 3 4

head out the win - dow, — And my big feet on — the

D7 C7

ground. — Take it o - ver!

G7

tr - -

W.B.

Guitar solo 1

Oh!

(tr) - - - - -

(-1) (-2) (-3) (-2) (-1) (0) 3

5

G7

(8va) - - - - -

So, _____ I'm go-in' down. _____

B R R B
20 (23) (21) 20 (23)

3 x x 3 10 12 10 12 11 12 11 10

14

G7

Down, _ down, _ down, _ down. _____

slide guitar O.D. B R

(15) 15 14 15 14 15 14 15 14 12
3 5 15 14 15 14 15 14 15 14 12

3 3 x 3 3 3 3 3 3 3 3

C7

I'm go-in' down, down, down, _ down, down.

5 3 3 5 5
3 5 3 3 3 5 3

3 3 3 3 5 6 6

C7 G7

Down, down, down, down. _ Yes I am. I've got my

with simile slide O.D.

B R B

D7 C7 G7

head_ out the win-dow, _ And my big feet on_ the. . .

let ring - - 7

B R

Guitar solo 2

W.B. W.B. W.B. B

G7

tr (b2) C7

W.B. B R

14 16 0 12 (15) (6) (7) (9) (12) (7) (6) (7) (8) (9) 12 (14) 12

G7

8va-

B

12 14 15 15 (16) 19

12 14 12 14 12 14

D7 (8va)

C7

B R

19 19 19 19 19 19 19 19 19 19 19

5 3 5 3 3 (5) 3 1 1

G7

8va

W.B. W.B.

3 1 0 (-11) (-7) (-5) (-3) (-2) 0 12 12 3 5 3 4 3

Musical score for guitar, showing a treble clef staff with a G7 chord and a bass staff with fret numbers and a B chord.

[illegible]

Musical score for "And I Went" by George Gershwin. The score is in 4/4 time, key of D major. It features a vocal line, a piano accompaniment, and a guitar/bass line. The vocal line includes lyrics: "Mm. Oh! And I went". The piano accompaniment includes a wavy line for the left hand and a melodic line for the right hand. The guitar/bass line includes fret numbers and a wavy line for the left hand.

down. — Down, down, down, down, down. —

B > R

I'm go-in' down. — Down, down, down, down, —

C7

— down. — I've got my head out the win - dow, — And my

G7 D7 B R W.B.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a vocal line and a guitar line. The vocal line has lyrics: "big feet on the ground. She's gone. —" and "8va — —". The guitar line includes a solo section with a "B R" (bend and release) instruction and a "with echo" section. The score is written in G major (one sharp) and 4/4 time. The guitar part includes a key signature change to E major (two sharps) for the solo section. The tablature is provided for the guitar part, showing fret numbers and techniques like bends and echoes.

Vocal Line:

big feet on the ground. She's gone. —

Guitar Line:

Verse 2

8va — —

with echo

Tablature:

5 5 5 5 3 3 (5) 3 1

3 3 3

15 17 15 17 15

18 18 15 15

Gone, gone, gone, gone, gone. — She's

W.B. — — 7

12 10 10 (12) 10 13 x 12 x 10 3 0 (-2) 0 (-2) (-5)

The musical score is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics "gone. —" are written below the first measure. The piano accompaniment is in the same key and time, featuring a bass line with a triplet of eighth notes and a melody line with a triplet of eighth notes. The guitar part is shown as a single line of tablature with a key signature of one sharp and a 3/4 time signature. The second system continues the vocal melody with the lyrics "Gone, gone, gone, gone, gone. —". The piano accompaniment features a more complex melody with a key signature change to two sharps (F# and C#) and a 3/4 time signature. The guitar part continues with a key signature of one sharp and a 3/4 time signature. The third system shows the vocal melody with the lyrics "Gone, gone, gone, gone, gone. —". The piano accompaniment features a key signature change to two sharps (F# and C#) and a 3/4 time signature. The guitar part continues with a key signature of one sharp and a 3/4 time signature.

Ooh! _ I've got my head out the win-dow, And my

let ring - - - - -

big feet on the ground. _____

B R

with feedback

Coda

ground. Yes, I have. Hell, she

walked out the door, And I crawled right out there.

let ring

RICE PUDDING

BY TONY NEWMAN, JEFF BECK, RON WOOD AND NICKY HOPKINS

Fast rock ♩ = 160
guitar 1

N.C.

First system of music for 'Rice Pudding'. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody starts with a forte (f) dynamic. Below the staff is a guitar tablature (TAB) with five lines. The TAB includes fret numbers (7, 7, 5, 7, 3, 4, 5, 6, 7, 7, 5, 7) and a (5) fret mark with a slash. There are also some slurs and accents over the notes.

Second system of music for 'Rice Pudding'. It continues the melody from the first system. The TAB includes fret numbers (7, 7, 5, 7, 3, x, 4, x, 5, x, 6, 7, 7, 5, 7, 9, 7, 7, 5, 7, 7, 3) and a (5) fret mark with a slash. There are also some slurs and accents over the notes.

Third system of music for 'Rice Pudding'. It continues the melody from the second system. The TAB includes fret numbers (4, 5, 6, 7, 7, 5, 7, 5, 7, 7, 5, 7, 3, 4, 5) and a (5) fret mark with a slash. There are also some slurs and accents over the notes. The text 'W.B.' is written above the staff.

Fourth system of music for 'Rice Pudding'. It continues the melody from the third system. The TAB includes fret numbers (6, 4, 10, 10) and a (5) fret mark with a slash. There are also some slurs and accents over the notes. The text 'bass enters' is written above the staff, and 'with feedback -' is written below the staff. The text '*feedback pitches' is written below the TAB.

keyboards: A A9sus4 A A9sus4

with feedback

mp

W.B.

P.M.

*feedback pitches

with simile rhythm
guitar 2

The musical score for guitar consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody is written in eighth and quarter notes, with some notes beamed together. Chord symbols are placed above the staff: A, A9sus4, G, D, A, A9sus4, and A. The bottom staff is in bass clef and contains a bass line with fingerings (numbers 1-4) and two markings: P.M. and W.B. The score is divided into four measures by vertical bar lines.

guitar 1

G D A A9sus4 A A9sus4

mp Rhythm figure 1

P.M.

A A9sus4 G D A A9sus4 A A9sus4

end Rhythm figure 1 with Rhythm figure 1 (2 times)

P.M.

guitar 1 To Coda

A9sus4 G D A5 A9sus4

W.B. W.B. W.B.

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains notes and rests, with chord labels A, G, D, A, and G above. The bottom staff is a guitar tablature with six lines, showing fret numbers (7, 0, 7, 0, 7) and bends (W.B., W.B., W.B.) with a '9' and '10' indicating the target pitch.

Second system of musical notation. The top staff continues the melody with notes and rests, including a 'rake' instruction. The bottom staff shows guitar tablature with fret numbers (12, 14, 12, 10, 12, 10) and bends (W.B.). It includes 'rake' instructions and a '12' fret mark.

Third system of musical notation. The top staff features a complex melodic line with many notes, including a 'rake' instruction. The bottom staff shows guitar tablature with fret numbers (12, 14, 12, 10, 12, 10, 14, 15, 14, 16, 15, 14, 15, 15, 12, 14, 13, 12, 10, 11) and bends (W.B.). It includes 'rake' instructions and a 'rake' instruction.

Fourth system of musical notation. The top staff continues the melody with notes and rests, including a 'rake' instruction. The bottom staff shows guitar tablature with fret numbers (10, 12, 10, 10, 11, 12, 12, 10, 22, 20, 22, 20, 20, 22, 20, 22, 20, 0, 5, 3, 0) and bends (W.B., R). It includes 'rake' instructions and a 'rake' instruction.

guitar 1

G D A

3 (0) B 5 3 0 8 10 8 10 12 8 10 10 8 10 8 10 8 10 10 8 10 10 8

guitar 2

B B B B

12 (14) 12 (14) 12 (14) 12 (14)

G D 8va - - A - 7

B > R

10 15 (17) 15 13 14 12 9 9 12 9 12 9 12 9 12 9 12

tr tr

10 9 10 9 10 9 9 (12) 9 (12) W.B. 12

First system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. Chord labels D, A, and G are placed above the staff. The bottom staff contains a sequence of numbers: 12 11 10 13 10 12 11 10 12 10 12 12 (14) 12 (14) 12 (14) 12 (14) 12 (14) 12 (14) 12 10 12 11.

Second system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. Chord labels D, A, G, D, and A are placed above the staff. The bottom staff contains a sequence of numbers: 10 (12) 10 (12) W.B. 5-7 5 7 5 7 2-6 7.

Third system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. Chord labels G, D, and A are placed above the staff. The bottom staff contains a sequence of numbers: B 5 (6) 3 5 (6) 3 5 5 7 5 5 (6) 5.

Fourth system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. Chord labels G, D, and A7 are placed above the staff. The bottom staff contains a sequence of numbers: 0 8 5 0 8 5 W.B. 0 5 2.

G D A5 D.C. al Coda

W.B.

Half time ♩ = 80
piano enters

Coda Tacet

W.B.

G D with simile Rhyth A G D

guitar 1

A G D A G D A G D

with slide

14 12 12 14 16 17 17 17 15 17 15

guitar 2

with slide

2 14 14 12 12 14 14 12 12 14 12 16 17 18

A G D A9sus4

15-14 14 15-14 14 15-14 14 14-12 12-14 12-14 14-15-14-15

16-17 14 17-15-14-15 17 2

A 8va- A9sus4

14 14-15-16 17 18-20-18-20-18-20 20-20 20 20 20 20

14 14 15-14-15-14

(8va) - - - 7

A

19 20 20 21

2 14 15 14 15 14 15 14 14 14 14 14

2 14 2 (14) 14 14

8va - - - - -

17 14 17 15 15 17 19 21 19 21

A9sus4

14 12

2 14 14 0 14 14 14 14 14 14 14 14

(8va) - - - - -

17 17 15 17 15 16 15

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff, both with standard notation and tablature. The guitar staff is in the key of D major (two sharps) and the bass staff is in the key of A major (three sharps). The guitar staff has a treble clef and the bass staff has a bass clef. The score is divided into two systems. The first system covers measures 1 through 4. The second system covers measures 5 through 8. The guitar staff includes various musical notations such as chords (A, A7), accidentals, and dynamics (mp). The bass staff includes tablature (TAB) and various musical notations such as accidentals, dynamics (mp), and a wavy line indicating a tremolo effect. The score is written for a guitar and bass ensemble.

[illegible]

The musical notation for the guitar solo is presented in two systems. The first system shows a treble clef with a key signature of two sharps (F# and C#). The first measure is a whole rest, labeled 'A7'. The second measure is a half note, labeled 'A9sus4'. The subsequent measures consist of a continuous eighth-note pattern, primarily using the notes A, C#, and E, with some variations in the final measures. The second system shows the corresponding fretboard diagram for the solo, with fret numbers indicated by numbers 0 through 9 on the strings.

A
 A9sus4
 2
 A
 mf

A9sus4
 A

A9sus4
 A
 A7

Keyboard solo
 8
 A9sus4
 Double time ♩ = 160
 A5
 mf
 with slide effects
 with Fill 1 (on fifth time through)

play 5 times Free time

W.B.

A tempo

A5 D G6 D A

with Rhythm figure 2 let ring throughout end Rhythm figure 2

W.B. W.B.

A D G6 D A

with Rhythm figure 2 (3 times)

O.D. R B B W.B.

A5 D G6 D A A5 D 8va

W.B. W.B. W.B. W.B.

EL BECKO

BY ANTONY HYMAS AND SIMON PHILLIPS

$\text{♩} = 72$
piano intro

mf

8va

Fm7 \flat 5

B \flat sus4 (8va)

B \flat

Fm7 \flat 5

B \flat sus4 (8va)

Gm7

Em7

W.B.

W.B.

B

A/B (8va)

Bm7

E/F \sharp

B/C \sharp

Am7

divisi*

*downstem=keyboards
arranged for guitar.

D/E (8va) - C/E - B \flat 11 - C \flat /D \flat - B \flat /C - B9 \flat 5 -

O.D. -

$\text{♩} = 144$ (in 4)

B \flat m7 (8va) - A \flat m7 - G \flat m7 - F11 -

keyboard O.D. -

(8va) - - - - - 7

N.C. guitars 1 and 2

D7 \sharp 9

G13

G \sharp 13

N.C.

D7

G13

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff, both with standard notation and tablature. The guitar staff is in the key of D major (two sharps) and the bass staff is in the key of B minor (two sharps). The guitar staff features a melody line with a wavy line indicating a vibrato effect. The bass staff features a bass line with a wavy line indicating a vibrato effect. The tablature for the guitar is written on a six-line staff, and the tablature for the bass is written on a four-line staff. The score is divided into measures by vertical bar lines. The guitar staff has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass staff has a key signature of two sharps (F# and C#) and a time signature of 4/4. The guitar staff has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass staff has a key signature of two sharps (F# and C#) and a time signature of 4/4. The guitar staff has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass staff has a key signature of two sharps (F# and C#) and a time signature of 4/4.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, bass, and drums. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). It includes a melodic line with various ornaments and a bass line with fret numbers. The bass part is written in bass clef and includes fret numbers. The drum part is indicated by a single line with a drumstick icon and a series of rhythmic markings. The score is divided into three measures, each containing a guitar staff, a bass staff, and a drum staff. The guitar staff in the first measure has a melodic line with a (8va) marking and a bass line with fret numbers. The guitar staff in the second measure has a melodic line with a (8va) marking and a bass line with fret numbers. The guitar staff in the third measure has a melodic line with a (8va) marking and a bass line with fret numbers. The bass staff in the first measure has fret numbers. The bass staff in the second measure has fret numbers. The bass staff in the third measure has fret numbers. The drum staff in the first measure has a drumstick icon and a series of rhythmic markings. The drum staff in the second measure has a drumstick icon and a series of rhythmic markings. The drum staff in the third measure has a drumstick icon and a series of rhythmic markings.

[illegible]

F#m7

Bb 13sus4

(8va) -

*t = thumb

1. (8va) -

*slide off fingerboard

P.M.

2.
(8va)

keyboards:

B \flat /D C/E C/E D/F \sharp E \flat /G

B \flat /D C/E C/E D/F \sharp D/F \sharp E \flat /G

hold bend

W.B. dive

B♭/D C/E

C/E D/F#

D/F# Eb /G

B♭ / D C / E

C/E D/F#

D/F# Eb /G

$$E\flat/G \quad F/A$$

F/A G/B

Bm7 Db 1 1

Musical score for "The Wind" by Peter Dinklage. The score is in G major (one sharp) and 4/4 time. It features a single melodic line on a treble clef staff. The piece is divided into two main sections: a first section with a key signature of one sharp and a second section with a key signature of two flats. The first section contains measures 1 through 10, and the second section contains measures 11 through 17. The score includes various musical notations such as eighth notes, quarter notes, and rests. A guitar tablature (G.T.) is provided below the staff, showing fret numbers for each note. The tablature is labeled with (O.D.) and includes a key signature change from one sharp to two flats. The piece ends with a double bar line.

(O.D.)

$\mathcal{J} = 72$ (in 2)
Fm7^b5

Bb sus4

8va

Fm7b 5

Bb sus4

B R

TAB

(8va) - B \flat Fm7 \flat 5 B \flat sus4

T
A
B

(8va) - Gm7 Em7 A/B Bm7

T
A
B

E/F \sharp (8va) - B/C \sharp Am7 D/E C/E

T
A
B

*divisi**

*downstem=keyboards arranged for guitar.

B \flat 11 (8va) - C \flat /D \flat B \flat /C B9 \flat 5 B \flat m7 A \flat m7 G \flat m7 F11

T
A
B

ritard.

O.D.

SPANISH BOOTS

BY JEFF BECK, RON WOOD AND ROD STEWART

Moderately ♩ = 104

Intro

guitar 1

The musical score for the introduction features two guitar parts. Guitar 1 is in the treble clef, and guitar 2 is in the bass clef. Both parts are in 4/4 time and key of D major. The tempo is marked 'Moderately' at 104 beats per minute. The score includes standard musical notation with notes, rests, and accidentals, as well as guitar-specific notation like slurs, ties, and bends. Chord symbols 'B' and 'O.D.' are placed above the corresponding measures. Fingering numbers (0-4) are provided for the guitar 1 tablature.

The musical score for Verse 1 shows the vocal melody in the treble clef and guitar 1 in the bass clef. The key signature has one flat (Bb7). The guitar part includes a Bb7 chord symbol. The vocal line is written in a simple, clear font.

I used to walk and take a sal - a - ry,

The musical score for guitar 1 continues the instrumental part. It includes standard musical notation and guitar-specific notation. Chord symbols 'B' and 'Bb7' are present. Fingering numbers (0-7) are provided for the guitar 1 tablature.

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A7

(with simile rhythm)
Bb7

In a hole — up near a found - ry.

8va

12 15 13 14 13 10 17 20 17

A7

Bb7

A7

But it did — not take me too long, To get my

(8va)

hold bend

B B

20 17 20 20 (22) (22) 15 (17) 17 2 4 2

N.C.

A7

N.C.

boots on, and so long. Long Span-ish boots, and — so long. —

8va

B

3 3 3 3 0 9 8 7 5 6 7 2 5 2 12 (13) 10 13 10 12 10

(Am) Verse 2 B \flat 7 A7

I took a day job in Beth-le-hem, — I near-ly

B \flat 7 A7 B \flat 7

threw in the tow-el there. But it did — not take me too long,

A7 N.C.

To get my boots on, and so long. —

(Am) N.C. Am7

High Span-ish boots, and__ so long.

7 5 7 2 4 2 3 3 5 3 0 0 5 5 5 5

D9

5 7 5 7 6 7 7 8 7 8 8 6 x 5 3 5 5 3 5 5 5 3

5 5 5 5 5 5 5 5 5 5 5 7 6 6 7 5 7 x 6

15(17) 12 17 15 12 15 12 13 14 13 15 (17) 13 15 13 14 13 15 (17) 15 13 15 13 14 12 13 12 11

E9

Verse 3

B \flat 7

I took a Span-ish hab-er-dash-er-y,

A7

B \flat 7

A7

Must all been fif-teenth cen-t'ry tap-es-try. But old__mist-er

B \flat 7

A7

Nes-bitt got the best__of__me.__

8va

So I strapped on my

O.D.

N.C. A7

boots an' said, "So__ long". Laced up my

N.C. A7

high boots, an' so_____ long.

D9

Good - bye.

First system of musical notation. It consists of three staves: a treble staff with a key signature of two sharps (F# and C#), a guitar staff with a key signature of two sharps, and a bass staff. The guitar staff contains a melodic line with various ornaments and a triplet. The bass staff contains a fretboard diagram with fingerings: 10 10 10, 10 8 10, 10 8 10, 10 8 10, 10 8 10, 10 8 10, 10 10, 10 (13), 10 (13), 10 (13), (13) 10. Above the last four notes of the bass staff are the labels B, B, B, and R. The instruction "hold bend" is written above the final note.

Second system of musical notation. It consists of three staves: a treble staff with a key signature of two sharps, a guitar staff with a key signature of two sharps, and a bass staff. The guitar staff contains a melodic line with various ornaments and a triplet. The bass staff contains a fretboard diagram with fingerings: 8 10, 10, 10 7 10 (10) (10) 10, 10, (12) 10 (12) 10, 8 10, 10, 12, 11, 10, 9. Above the first four notes of the bass staff are the labels B, R, B, and a dot. The instruction "mp" is written below the guitar staff.

Third system of musical notation. It consists of three staves: a treble staff with a key signature of two sharps, a guitar staff with a key signature of two sharps, and a bass staff. The guitar staff contains a melodic line with various ornaments and a triplet. The bass staff contains a fretboard diagram with fingerings: 3, 5 (7), 3, 5, 7, 5, 7, (9). Above the first two notes of the bass staff is the label B. Above the last two notes of the bass staff is the label B. The lyrics "Hell, all the jobs you see.____ 'Cause my old" are written below the guitar staff.

B \flat 7 A7 B \flat 7

boots they mean too much to me. Leath - er boots—are just a mys-ter - y.

3 3 5 3 5 3 (5) B

A7 N.C. (Am)

Put on my boots and said, "So long." High Span-ish

x 10 8 10 10 2 5 2 3 3 3 0 2 0 3 (5) 3 2 5 2

N.C. A7 N.C.

boots and a - so— long. Put on my boots and said, "So— long."

mp *mf*

B R B R

5 7 5 7 5 7 5 7 (9) 7 5 (x) (8) 7 5 (7) 3 5 3 5 3

Those old — Span-ish — boots.

let ring

guitar 1

let ring

guitar 2

with slide

mp

Am7 A Am7

with fingers
let ring

with slide

guitar 1

let ring throughout

guitar 1

Put on my boots and said, "So__ long."__

guitar 1

W.B.

guitar 2

bass and drums *fade out*

A5

Oh, ah_____ Span - ish boots.

12

12

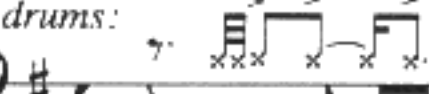
B R


ALL SHOOK UP

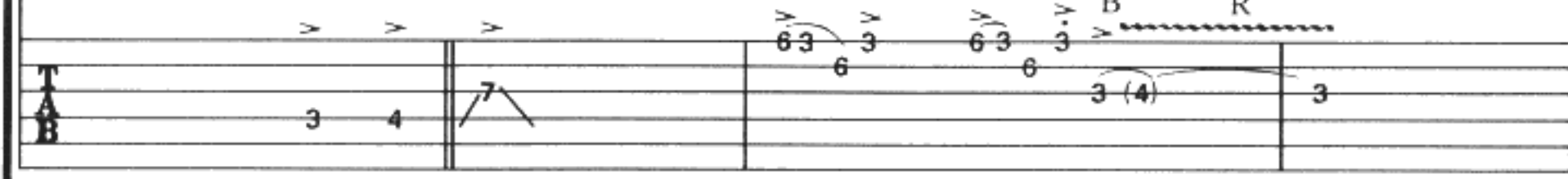
BY OTIS BLACKWELL AND ELVIS PRESLEY

Moderately ♩ = 104

Intro

drums: 

mp 



Verse 1




Bless my soul, — what's wrong — with me? —



8va — — —

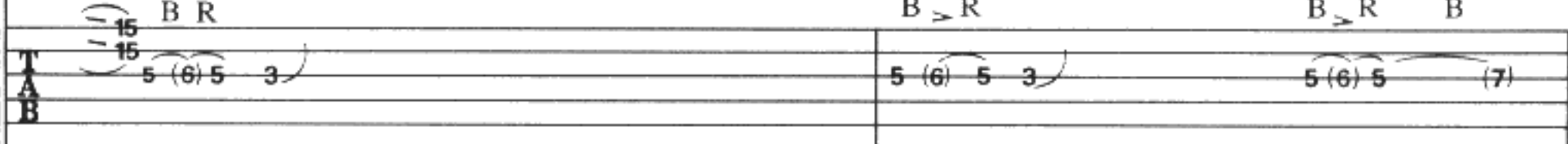
slide guitar O.D. —





I'm itch - in' like a man — that's on a fuz - zy tree. My

(8va) 

O.D. 

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friends say I'm act - in' and as wild as a bug. Love_

TAB

me, love me, love me, love, I'm all shook up. Ah, ah, ah,

TAB

ah! All shook up most of the time.

TAB

G9sus4

Well__ my

8va

W.B.

W.B. dive

TAB

Verse 2

G7

knees are a shak - in' and__ my__ hands are get - tin' weak,__

O.D.

TAB

Can't seem to stand__ on my own two feet.__

(O.D.)

TAB

Who__ do you blame_____ when_you, oh,____when you can't touch her, Oh,

guitar 1

guitar 2

TAB

TAB

love me, love me, love me, love me, love me, love me.

TAB

TAB

C7 D7 G9sus4

I'm all shook up to an - y old day._

TAB

Bridge A^b

Well, please don't ask__me what's_on__my mind_ I'm a

Rhythm figure 1

TAB

B^b7 G7

lit - tle mixed up but I'm feel - in' fine, And that's__al - right._

TAB

G

And oh, _____ when I meet a girl that I love best, My heart

end Rhythm figure 1

B hold bend - - - - - R

(7) 6 (7) 5 4

4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4

Bb 7

beats slow, and it scares me to death, But that's al - right. _____

O.D. 13

6 6 6 6 6 6 6 6

7 7 7 7 7 7 7 7

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

Verse 3
G7#9

She touched my lips, what a thrill I got.

O.D. 12

O.D. 13

6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4

5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

6 4/15 4/11 13 13

G7

Most peo-ple that I ___ go for, care when it's red hot. I'm ___ glad to say that she's my, oh, _

3/12

10 10 11 12 12 5

___ what a but-ter - cup. _ Love ___ me, love ___ me, love ___ me, love ___ me, love _

mp

3 5 3 5 4 5 5 5

C7 D7

___ me, love ___ me, love. All shook up an - y old time. _

mp

8va

17 18 20 13 5 0 0 0

3 3 3 3 5 5 5 5 4 4 4 4 5 5 5 5

G9sus4

Oh, _____ yeah! _____

A.b

Bb 7

with Rhythm figure 1 (2 times)

I. G7

U.B.

B

2. G^7

hold bend - - *hold bend*

$\text{B}^>$ $\text{B}^>$ R $\text{B}^{\text{O.D.}}$ R

T 15 14 (16) 14 (16) (16) (16) (15) 14 (16) 14 (16) 14 12 12 14

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

R

$\text{B}^{\flat}7$

mp
with slide

G^7

T 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

3

15 13 11 14 15

I'm in the mood for love, wom-an.

T 15 14 15 15 17 15 13 11 13 11 14 15 14 15

A 15 13 11 13 11 14 15 14 15

B 15 17

I'm in the mood _____ for love.

TAB

14-15 16 13-15 13-14-15 13-15 13-14-15 15 14 15

My knees are shak - in' and my hands are weak, And I can't

TAB

12-10 12 10 12 10 12 10 12 10 12 10 10 10

_____ seem to stand on my own two feet.

TAB

0 0 0 7 9 8 9 9 0 0 6 6 6 6 3 3 3 3 3

G7

All shook up, oh yeah._

with slide throughout

8va -

TAB

Please, don't ask me what's on my mind, I'm a

(8va)

TAB

G

lit-tle mixed up but I'm feel in' fine._

(8va)

mp

TAB

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet and a half note. The bass clef staff contains a bass line with eighth notes and a triplet, followed by a measure with a whole note chord marked 'B' and a triplet of eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth notes and a triplet, followed by a measure with a whole note chord marked 'B' and a triplet of eighth notes.

Third system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth notes and a triplet, followed by a measure with a whole note chord marked 'B' and a triplet of eighth notes.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet and a half note. The bass clef staff contains a bass line with eighth notes and a triplet, followed by a measure with a whole note chord marked 'B' and a triplet of eighth notes.

In the mood _____ for love.

Come on, babe!_

mf

TAB

5 x x x 3 (3) 3 3 2 4 5 3 x x x 3 4 5 3 5 3 1 2 3 1 3

A7

p

TAB

7 5 17 17-16-17 16 16 17 17 15 17 15-17 17

Sva - - - - -

p

TAB

15 17 15-17 17 15-17 14 17 15-17 17 15-17 17 17-17 17

(8va) - - - - -

p

TAB

17 17 15-17 17 20-21 15-17 17 15-17 15 15 17 17 15 15-17 17 16 15 16 15

Bless my soul, what's wrong with me? _____

*tap slide bar over pickups

random slides

mp *hold bend*

8va

O.D. B R

10 10 15 14 17 14 14 14 14 17 15 (17) 15 (17) (17) 15 15 14 17 14 14 17 17 15

fade out

PLYNTH

BY RON WOOD, ROD STEWART AND NICKY HOPKINS

Moderately fast ♩ = 120

Intro

keyboards: D7 D⁹7 D7 G5 B^b5 C5 B^b5 G5 B^b5 C5

guitar 1

guitar 2

mf

mp

mf

15 13 15 15 15 13 15

0 3 5 0 3 5 5 3 5 5 3 5 5 3 5

3 (3) (3) (3) (3) 3 (3) (3) (3) (3) 3 (3) (3) (3) (3)

B^b5 G5 Verse B^b5 C5 B^b5 G5

I've _ wok - en up on morn - ings such as this, And

B R

15 10 (20) 10 15 5 3 5 5 3 5 5 3 5

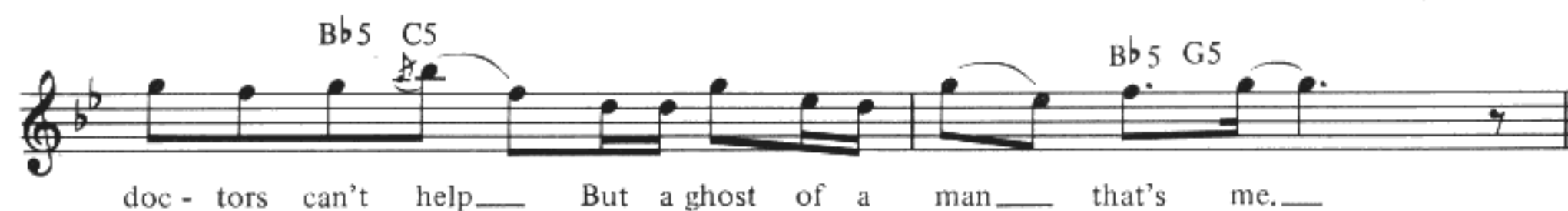
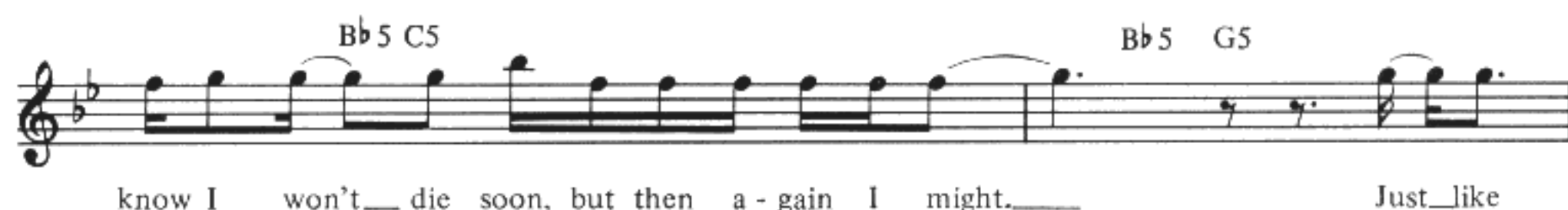
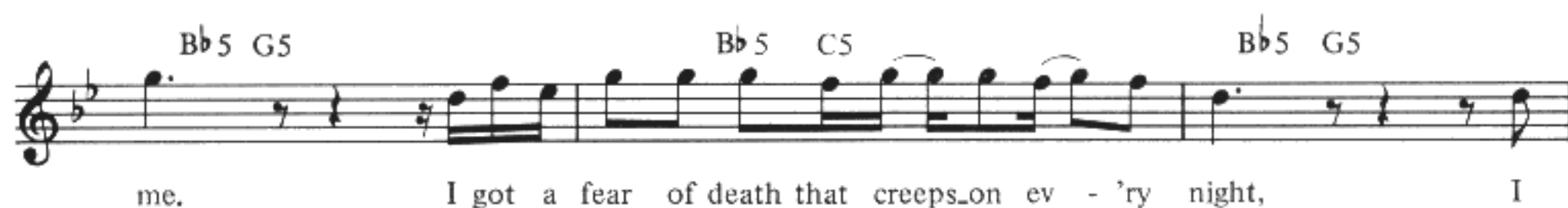
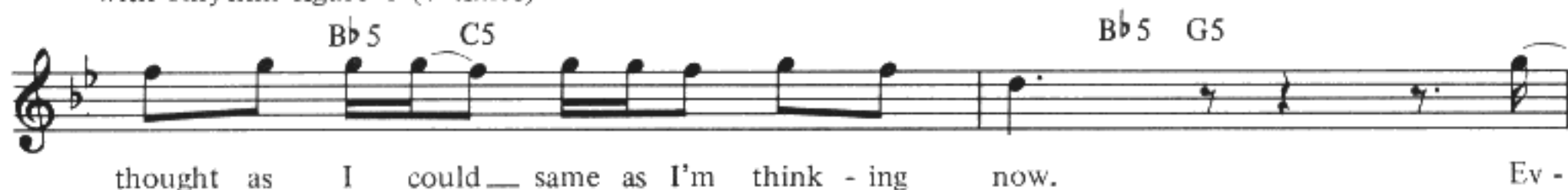
Rhythm figure 1

end Rhythm figure 1

5 3 5 3 5 5 3 5 5 3 5 5 3 5

3 3 5 3 5 3 5 3 5 3 5 3 5 3

with Rhythm figure 1 (7 times)



C7

I can't go an-y fur-

hold bend

B R B R B R B R

Rhythm figure 2

Tablature for measures 1-4:
 Measure 1: 5, 5 (7) 5 3
 Measure 2: 5 (7) 5
 Measure 3: 3 5 3 x5 (7) 5 3 5 (7)
 Measure 4: 5 3 5 3 5 3

ther. _____

end Rhythm figure 2

Tablature for measures 5-8:
 Measure 5: 5 6 6
 Measure 6: 5 7 6 6
 Measure 7: 5 7 6 6 6 6 6 6
 Measure 8: 4 5 5 3 5 5 3 5 3 5 2 2

guitar 1

C7

with Rhythm figure 2

T
A
B

Musical score for guitar, showing a melody in the treble clef and a bass line in the bass clef. The melody is in D7 and C7 chords, featuring eighth and sixteenth notes with accents. The bass line consists of single notes and chords (B, B7) with fingerings indicated by numbers 1-5.

B♭ 5 G5 B♭ 5 C5 B♭ 5 G5

And all__ the wa - ter down the drain goes to the sea, The

hold bend

TAB: 13 13 11 12 11 13 (15) (15) 13 10 13 10 10 13 11 12 10

B♭ 5 C5 B♭ 5 G5 B♭ 5 C5

pat-tern of my life keeps a hole in me. Like mois-ture from the o-cean fills the

TAB: 12 10 11 10 11 0 10 0 9 8 0 6 0

B♭ 5 G5 B♭ 5 C5 B♭ 5 G5

sky, Comes on down the ground as time goes__ by. Ah,ah,ah,

TAB: 13 13 11 13 13 11 13 11 12 11 12

ah!

10 10 10 10 10 10 10 10 15 15 15 15 15 15 15 15 15 15

C7

Please don't weep for me when I'm gone.

G7

with Rhythm figure 2 (2 times)

10 8 9 10 10 9 10 17 5 3 3 3 3 3 3 3 3 3 3 3

C7

11 11 11 13 11 15 (16) 13 15 15 12 12 15 12 13 (14) 13 11 13 13 11 11 13 10 13 11

G7 8va D7

13 15 13 15 13 15 13 15 B R 7 5 6 7 5 7 5 7

C7

3 3 3 3 3 5 3 5 3 0 W.B. W.B.

G5 G5 Bb5 C5 C C5 Bb5 G5 Bb5 C5

with feedback W.B. W.B. with Rhythm figure 1 (7 times) B 13 (15)

Bb5 G5 Bb5 C5 Bb5 G5

I got a fear of death that breeds here ev - 'ry night.

W.B. dive W.B.

Bb 5 C5 Bb 5 G5 Bb 5 C5

Well, I know I won't die soon, but then a-gain I

W.B. - - - - -

TAB: 13 10 11 10 12 (5) 7

Bb 5 G5 Bb 5 C5 Bb 5 G5 Bb 5 C5

might.

TAB: 5 3 5 3 5 5 5 3 5 5 15 15 15 15 15

Bb 5 G5 Bb 5 C5

Please don't weep for me when I'm gone.

TAB: 5 5 5 3 5

B \flat 5 G5 G7
 — Ah, ah, ah! —
 T
 A
 B 5 (6) 5 3 5 (7) 5 3 5

A fear of death that creeps on ev -
mp
 T
 A
 B 15 15 15 15 15 15 15 15 15 15

'ry_ night.
fade out
 T
 A
 B 2 2

GUITAR SHOP

MUSIC BY JEFF BECK, TERRY BOZZIO AND TONY HYMAS

Moderately fast ♩ = 120

guitar 1

drums

with effects

A5

mf with fingers

guitar 1

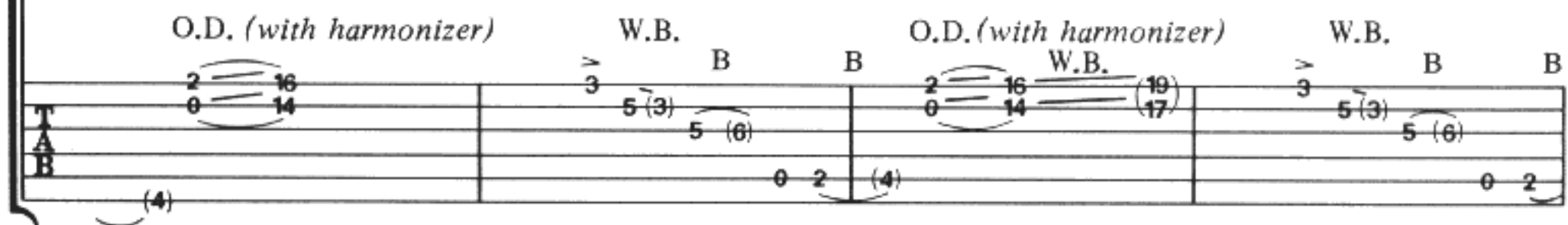
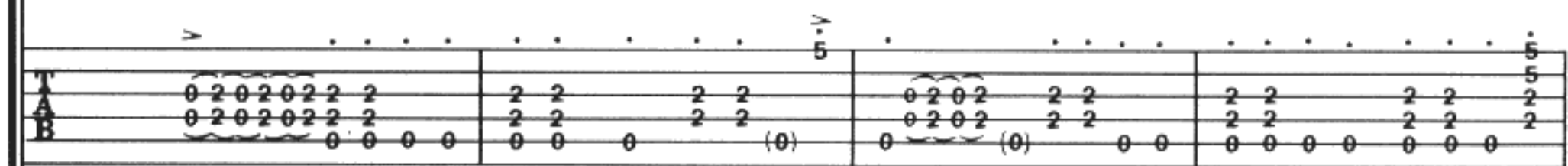
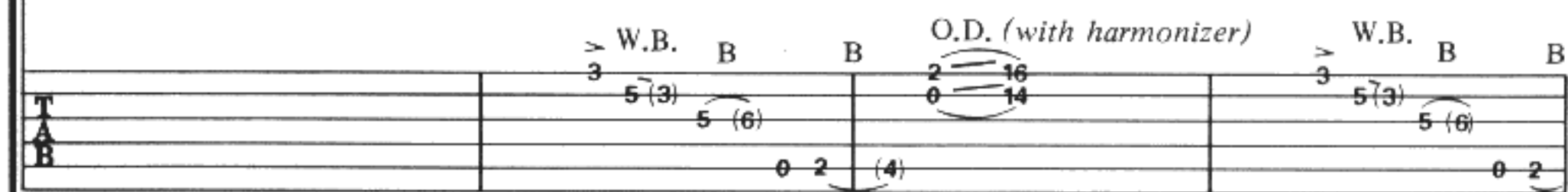
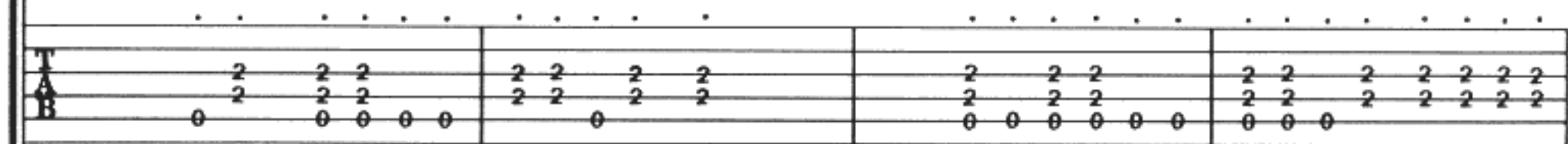
guitar 2

W.B. B B

W.B. B B

W.B. B B

W.B. B B



Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score is in G major (one sharp) and 2/4 time. The guitar part includes a 'T' (Treble) and 'B' (Bass) staff with fret numbers and a 'W.B.' (Washboard) staff with a zigzag line. The vocal line is in a single staff. The score is divided into four measures. The first measure shows the vocal line starting with a quarter note G, followed by eighth notes A, B, A, G, and a quarter note F. The guitar accompaniment starts with a quarter note G on the bass staff and a quarter note A on the treble staff. The second measure shows the vocal line with a quarter note E, followed by eighth notes D, C, B, A, and a quarter note G. The guitar accompaniment continues with a quarter note G on the bass staff and a quarter note A on the treble staff. The third measure shows the vocal line with a quarter note F, followed by eighth notes E, D, C, B, and a quarter note A. The guitar accompaniment continues with a quarter note G on the bass staff and a quarter note A on the treble staff. The fourth measure shows the vocal line with a quarter note G, followed by eighth notes A, B, A, G, and a quarter note F. The guitar accompaniment continues with a quarter note G on the bass staff and a quarter note A on the treble staff. The score is labeled 'O.D. (with harmonizer)' and 'W.B.'.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, starting with a quarter rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The second system continues the melody with a quarter note C5, a half note D5, and a quarter note E5. The third system concludes the melody with a quarter note F#5, a half note G5, and a quarter note A5. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the third system. The score is a single-page musical score for a song, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the lyrics are written below the staff. The score is divided into three systems, with the first system containing the first line of the melody and the second system containing the second line. The third system contains the third line of the melody and the lyrics 'The Rose Tree'. The score is a single-page musical score for a song, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the lyrics are written below the staff. The score is divided into three systems, with the first system containing the first line of the melody and the second system containing the second line. The third system contains the third line of the melody and the lyrics 'The Rose Tree'.

(W.B.) 7 B W.B., W.B., W.B., W.B., 7 W.B., - 7

T 4 2 0 2 2 13 13 (15) 15 15 (17) 15 5 2
 A 4 2 2 2 (4) (7) (9) (7) (5) 6 (13) 14 15 15 5 2
 B (0) 3 (4) 0 0 0 0 0 0 0 0 0 0 0 0

B B B R B R B B

T 7 (9) 7 5 5 (6) 2 2 0 2 0 0 0 0 0 0 2 4
 A 7 5 7 5 4 0 2 2 2 2 2 2 2 2 2 2 2 4
 B 3 0 0 3 (5) 3 (5) 3 (5) 3 (4) 3 5 3 0 0 0 0 2 4

*mute with left hand while tapping

The musical score for "The Sound of Silence" is presented in three systems. The first system includes a keyboard part with a treble clef and a key signature of two sharps (F# and C#). The keyboard part begins with a rest, followed by a series of chords and single notes. Above the keyboard part, the chords A9sus4 and A are indicated. The second system features a guitar part with a treble clef and a key signature of two sharps. The guitar part begins with a rest, followed by a series of chords and single notes. Above the guitar part, the chords W.B., W.B., W.B., W.B., and W.B. are indicated. The third system includes a vocal part with a treble clef and a key signature of two sharps. The vocal part begins with a rest, followed by a series of notes and rests. Above the vocal part, the chords W.B. and W.B. are indicated.

A9sus4

A5

Am7

W.B.

W.B. W.B.

W.B. W.B.

A9sus4

A5

Spoken: Pre-amp, pro-sound,

Performancel

Groove tube, Killer cabs!

You're a Strat cat!

Patch in!

Dangerous distortion, serious sustain!

Slinky,

with guitar effects

Super slinky! Boomers! Double-ball ends! It'll phase, it'll flange, it'll fuzz! It's fast, it's flexible! Just

feel those frets!

A

guitar 3

A5

simulated comb filter for stereoizing a mono source!

It's got a scaled-down Strat-style

8va

W.B. B

body with the feel of a Les Paul,

*Deep cutaways and no pick-guard
and a couple of humbuckers!*

8va

Full shred!

Stiff neck, brass nut 'n' ebony fingerboard

hold bend - - - - -

B W.B.

keyboards: Asus4 A5 Am7

Balls deluxe!

W.B. W.B. W.B. W.B. W.B. - -

107

A9sus4

A5

TAB

W.B.

W.B. W.B.

(15)

13 (14) 15 (13) 14

14 14 14

The image shows a musical score for guitar and voice. The guitar part is written in treble clef with a key signature of one sharp (F#). It consists of a melody line and a bass line. The melody line features a series of eighth and sixteenth notes, with some chords indicated above it: A9sus4, A5, and Am7. The bass line is written in a simplified notation, using numbers 0, 2, and 4 to represent frets. The voice part is written in treble clef and includes a melody line with lyrics and a bass line. The lyrics are "The Sound of Silence" by Simon & Garfunkel. The score is divided into four measures, each with a guitar and voice part. The guitar part is written in a simplified notation, using numbers 0, 2, and 4 to represent frets. The voice part is written in a standard musical notation, including a melody line and a bass line. The lyrics are "The Sound of Silence" by Simon & Garfunkel.

Asus4

A5

The image shows a musical score for guitar, likely for a piece in E major (indicated by two sharps on the staff). The score is divided into three systems, each with a melody line in treble clef and a corresponding guitar tablature (TAB) below it.

System 1: The melody line starts with a triplet of eighth notes (G4, A4, B4) marked with a slur and a '3' below. This is followed by another triplet (A4, G4, F#4) and a final triplet (E4, D4, C#4). The TAB below shows the fret numbers for these notes: 24(26) 24 22, 24(26) 24 22, and 24(26) 24 22. A 'B' is written above the first triplet, and another 'B' is above the second triplet.

System 2: The melody line features a long, sweeping melodic line starting with a half note (G4), followed by a quarter note (A4), and then a series of eighth notes (B4, A4, G4, F#4, E4, D4, C#4). The TAB below shows the fret numbers for these notes: 12 14, 17, 19, 17, 20, and 17.

System 3: The melody line continues with a half note (G4), followed by a quarter note (A4), and then a series of eighth notes (B4, A4, G4, F#4, E4, D4, C#4). The TAB below shows the fret numbers for these notes: 12 14, 17, 19, 17, 20, and 17.

The score includes various musical notations such as triplets, bends, and fret numbers. The TAB is written in a standard guitar notation with numbers 1-24 representing frets. The melody line is written in a standard musical notation with a treble clef and a key signature of two sharps.

The musical score for "The Wind" by The Beatles is presented in two systems. The first system includes a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The guitar part features a complex melodic line with many beamed sixteenth notes and a final measure with a whole rest. Below the guitar staff is a bass staff with a treble clef, labeled "T.A.B." (Tablature). The bass part includes fret numbers (10, 12, 13) and a "W.B." (Whole Note) label. The second system includes a guitar staff with a treble clef and a key signature of two sharps. The guitar part features a melodic line with a "8va" (octave) marking and a final measure with a wavy line. Below the guitar staff is a bass staff with a treble clef, labeled "T.A.B." (Tablature). The bass part includes fret numbers (20, 22) and a "W.B." (Whole Note) label.

8va - - - - - 7

W.B. W.B. W.B.

21 22 21 20 21 (17)

19 17 20 17 20 20 22 20

W.B. - - - - - 7

hold bend

W.B. B R B

9 (10) (10) 9 7 7 5 7 5 (7)

0 (-3) (-2)

W.B. W.B. W.B. W.B. W.B. W.B.

(12) 14 (15) 17 (17) 19 (15) 17 (18) 20 (15) 17

keyboards: $A9_{\text{sus}4}$ $A5$

guitar 2 8va-

W.B. W.B.

(10) 20 (20) 22 (20)

W.B. B B

3 5 (3) 5 (6)

0 2 (3)

[illegible]

Am7 A9sus4

TAB

3 3 0 0 0 3 0 2 2 2 2 2 2 0 0 0 0 0 0 0

The first system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains three measures: the first two measures are whole rests, and the third measure contains a quarter note G4, a beamed eighth-note pair of A4 and B4, and a quarter note C5. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains three measures: the first two measures are whole rests, and the third measure contains a quarter note G2, a beamed eighth-note pair of A2 and B2, and a quarter note C3. The notes G4, A4, B4, C5, G2, A2, B2, and C3 are all marked with a 'W.B.' (Whole Bow) articulation. The bottom staff also has a 'TAB' (Tapping) section with the following notes: 5 (3), 5 (6), 0, 2, and (4).

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. This is followed by a half note G4, and a quarter note F#4. The melody then continues with a half note E4, a quarter note D4, and a half note C4. The second system shows the vocal melody continuing with a half note B3, a quarter note A3, and a half note G3. The melody then continues with a half note F#3, a quarter note E3, and a half note D3. The third system shows the vocal melody continuing with a half note C3, a quarter note B2, and a half note A2. The melody then continues with a half note G2, a quarter note F#2, and a half note E2. The accompaniment is shown in two systems. The first system shows the left hand in bass clef with a key signature of one sharp (F#) and a common time signature (C). The left hand begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and a quarter note A2. This is followed by a half note G2, and a quarter note F#2. The left hand then continues with a half note E2, a quarter note D2, and a half note C2. The second system shows the left hand continuing with a half note B1, a quarter note A1, and a half note G1. The left hand then continues with a half note F#1, a quarter note E1, and a half note D1. The third system shows the left hand continuing with a half note C1, a quarter note B1, and a half note A1. The left hand then continues with a half note G1, a quarter note F#1, and a half note E1. The right hand in the accompaniment is shown in two systems. The first system shows the right hand in treble clef with a key signature of one sharp (F#) and a common time signature (C). The right hand begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. This is followed by a half note G4, and a quarter note F#4. The right hand then continues with a half note E4, a quarter note D4, and a half note C4. The second system shows the right hand continuing with a half note B3, a quarter note A3, and a half note G3. The right hand then continues with a half note F#3, a quarter note E3, and a half note D3. The third system shows the right hand continuing with a half note C3, a quarter note B2, and a half note A2. The right hand then continues with a half note G2, a quarter note F#2, and a half note E2.

guitar 1

A5

Am7

A9sus4

*mp*guitar 3
(8va)*hold bend*

B

19(21)

R

(21) 19

W.B.

18(17)(16)

17

19 19

17

guitar 1

A5

Am7

guitar 2

(8va)
guitar 3

W.B.

W.B.

W.B.

W.B.

W.B.

B

B

W.B. *dive*

B

(17) 19

15

(16) 17

14 (17) 19

15

(16) 17

14

(15) 17

15

20(22)

20

(22)

20

(22)

20

(22)

20

(22)

20

(22)

A9sus4 *A5*

(W.B.) B B

(8va)

B B W.B. W.B.

20 (21) 17 20 (22) 20 (22) 22 20 17 19 (21) 17 (18) 19 (17) 17 (16) 17 (21)

guitar 1
Am7 *A9sus4*

guitar 3
(8va)

B R B

17 19 17 19 17 17 19 17 17 (19) 17 19 17 (19)

114

Guitar 3

(8va)

(guitar 1 continues
rhythm simile)

A5

TAB

20 20 20 20 20 20 17 20 20 20 20 20 17 20 20 20 20 17 20 17 20 (22) B 17 20 17 19 17 19 (22) B R 20 17

U.B. U.B. U.B. U.B. W.B. W.B. W.B.

20 17 20 17 20 17 20 17 17 17 17

(22) (22) (22) (22) (12) (15) (12) (15) (12) (15)

The image shows a musical score for guitar. The top staff is a standard musical staff with a treble clef and a key signature of two sharps (F# and C#). It contains a series of notes, some with accidentals, and a measure with a whole note. Above the staff, there are some handwritten notes and symbols, including "A5" and some numbers. The bottom staff is a guitar tablature staff, labeled with "T", "A", and "B" on the left. It contains a series of numbers representing fret positions, with some numbers grouped together and some with arrows indicating bends or slides. The tablature staff is divided into measures by vertical lines.

Am7 A9sus4

hold bend
B B

(23) 19 14 (16) (16) 14 12 14 13 (15)

A5 .8va Am7 A9sus4

B B B B B B W.B. W.B.

20 (22) 20 17 20 (22) 17 20 (22) 20 (22) 17 (20) (22) 20 (22) 17 (16) 17

guitar 2 A5

0

guitar 3 8va W.B. W.B.

17 (17) (17) 18 19

guitar 2 fade out

W.B. W.B.

0 (3) 0 0 (3) 0

WHERE WERE YOU

MUSIC BY JEFF BECK, TERRY BOZZIO AND TONY HYMAS

Free time ♩ = ca. 64

(A) (D/F#) (Gsus2)
 W.B. W.B. W.B. N.H.
 (Gadd9/B) (A) (D/F#) (Em)
 W.B. W.B. W.B.
 (Bm)
 N.H. N.H. W.B.
 D/F# 8va E/G# F/A
 N.H. W.B. N.H. W.B.

G/B (8va) — — — — — Bm — — — — — Em/B — — — — — Bm — — — — —

First system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a wavy line above it, and a wavy line below it. The bottom staff is a bass clef with a wavy line above it. The notation includes various musical symbols such as notes, rests, and wavy lines.

Chords: W.B., W.B., A, D/F#

Volume swells: < < < <

Tablature: 18, 18, 17, 15, 17, 14, 15

Second system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a wavy line above it, and a wavy line below it. The bottom staff is a bass clef with a wavy line above it. The notation includes various musical symbols such as notes, rests, and wavy lines.

Chords: Gsus2, Gadd9/B

Volume swells: < < <

Tablature: 16, 14, 15, 19, 21, 19, 19, 16, 19, 14, 16, 14, 18

Third system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a wavy line above it, and a wavy line below it. The bottom staff is a bass clef with a wavy line above it. The notation includes various musical symbols such as notes, rests, and wavy lines.

Chords: A, D/F#, Bm

Volume swells: < < <

Tablature: 17, 19, 17, 19, 17, 19, 16, 18, 19, 19, 21, 19

Fourth system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a wavy line above it, and a wavy line below it. The bottom staff is a bass clef with a wavy line above it. The notation includes various musical symbols such as notes, rests, and wavy lines.

Chords: D/F#, E/G#

Volume swells: < < <

Tablature: 11, 14, 13, 14, 14, 12, 14

I AIN'T SUPERSTITIOUS

BY WILLIE DIXON

Moderate blues ♩ = 108

Intro

guitar 2 N.C.

guitars 1 and 2

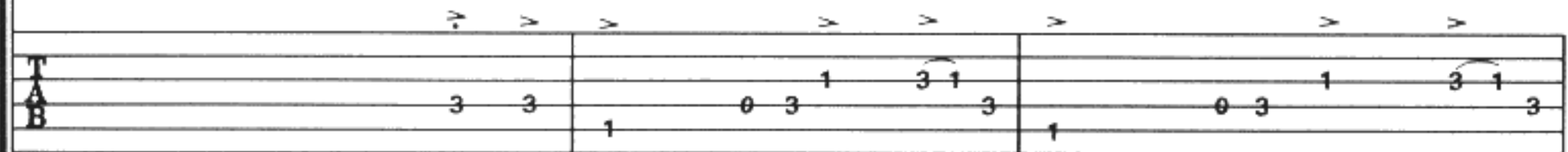
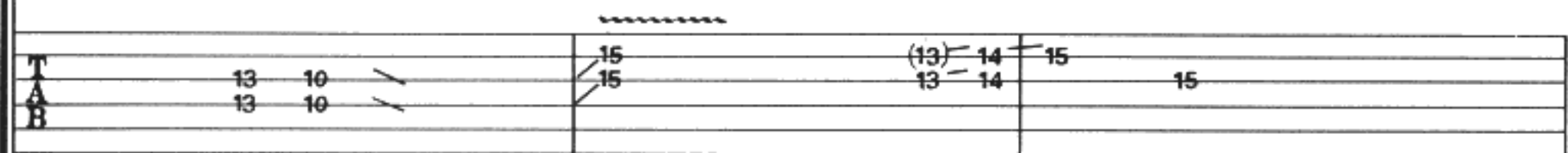
guitar 1 B♭7 F7

Ain't su - per - sti - tious, — Black cat crossed my — trail. —

with wah throughout

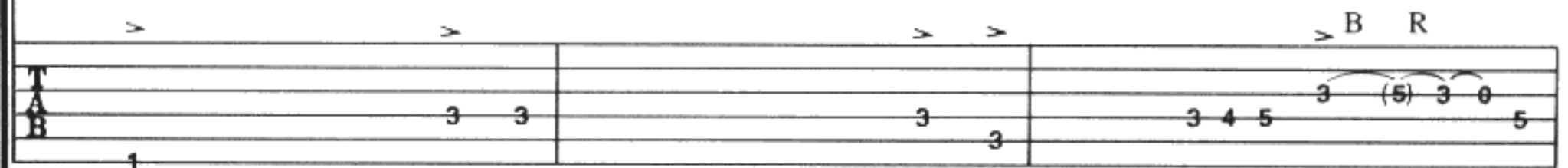
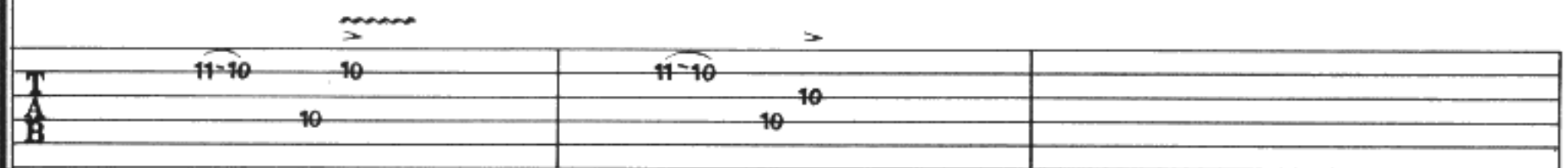
Guitar 2

Rhythm figure 1

B \flat 7*with slide throughout*

F7

C7



B \flat 7 F7 (C)

An' I won't let it stop me now. — The dogs_

end Rhythm figure 1

TAB

13 14 13 13 13 14 13 13

3-1 0 3 3 3 3 1 3 5 5 5 5 1

B \flat 7

— be-gin to bark, — All o-ver my neigh - bor - hood. — An' that ain't

guitar 1

with Rhythm figure 1

TAB

6 4 6 4 10 10 10 6 12 6 12 6

B♭7

all. — Dogs — be-gin to bark — All o-ver my neigh - bor - hood..

mp

T 10 10 10
A 8 12 8 12 8
B

1 0 2 1 3 1 3

F7 *C7*

— Mm, mm! — This is a mean — old — world — to live in,

T 8 9 9 10
A 8 9 9 10
B 8 8 9 10

13

B♭7 *F7*

An' I can't face it all by — my- self. — Get it on! —

T 13
A 10 11 10
B 10

B R

T 13 15 (17) 15 15
A 15 15
B 15

Bb 7 **1. F7**

2. F7 **C7#9** **Bb**

with slide

F7 **Bb 7**

And_ dogs_ be-gin to bark,_____

let ring

F7

All o-ver my__ neigh-bor - hood.____ The dogs.

Bb 7 F7

____ be-gin to bark,____ All o-ver my__ neigh-bor - hood.____

C7 Bb 7

I got a feel - in' a-bout the fu - ture____ An' it ain't too good I__ know__

F7 B \flat 7

that. I

F7 B \flat 7

know, I— know, I know that.

F7 C7 B \flat 7

F7

Bb7

Ain't su-per-sti-tious,

F7

But a black cat crossed my trail. I said so one time be-fore. Ain't.

Bb7

F7

su-per-sti-tious, A black cat crossed my trail.

Bad luck ain't got me so far, An' you know I ain't gonna let it stop me

F7

now, _____ Come on, _____

8va - - - - - 7

8va - - - - - 7

B B

13 13 11 10 10 11 10 11 10

guitar 1

Fsus4 F

Fsus4

TAB

5 5-3 0

B 13 13 B 13 13 13

12 (14) 13 12 (14) 13 12 (14) 13

[illegible][illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The voice part is written in a single line with lyrics. The score is divided into three systems. The first system shows the beginning of the song with the guitar playing a series of chords and the voice singing "Hello, hello, good morning to you." The second system shows the guitar playing a series of chords and the voice singing "The sound of silence." The third system shows the guitar playing a series of chords and the voice singing "The sound of silence." The score is written in a single line with lyrics.

U.B. U.B. U.B. U.B. U.B. B B B

9 (11) 10 (12) 11 (13) 11 (13) 11 (13) 11 (13) 11 (13) 11 (13)

3 5 5 5 0 1 2 3 5 5 5 0 1 2 3 5 5 5 0 1 2

B B

13 (15) 15 13 (15)

3 3 1

5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3

with feedback

guitar 1

The image shows a musical score for guitar. The top staff is a standard musical notation in treble clef with a key signature of one flat (B-flat). It contains a sequence of notes, including a series of four half notes (G, F, E, D) followed by a double bar line, and then a more complex rhythmic figure involving eighth and sixteenth notes. The bottom staff is a guitar tablature, consisting of six horizontal lines representing the strings. It includes fret numbers (e.g., 1, 2, 3, 4, 5, 6) and symbols for bends (marked with a 'v' and a tilde '~') and slides (marked with a tilde '~'). The tablature corresponds to the notes in the musical staff above it.

Free time

Free time

O.D. B

B B

drums

The musical score consists of two staves. The top staff is labeled "drums" and features a treble clef with a key signature of one flat (B-flat). It begins with a measure containing a half note G4 and a half note A4, both marked with an accent (^). This is followed by a measure with a whole note chord of G4 and A4, also marked with an accent. The next measure contains a whole note chord of G4 and A4, marked with an accent. The final measure contains a whole note chord of G4 and A4, marked with an accent. The bottom staff features a bass clef and a key signature of one flat (B-flat). It begins with a measure containing a half note G2 and a half note A2, both marked with an accent (^). This is followed by a measure with a whole note chord of G2 and A2, also marked with an accent. The next measure contains a whole note chord of G2 and A2, marked with an accent. The final measure contains a whole note chord of G2 and A2, marked with an accent.

AMBITIOUS

WORDS AND MUSIC BY NILE RODGERS

Moderately fast ♩ = 112

(drums)

guitar 2

Cm7

B♭ Cm

f

mf Synthesizer bass arranged for guitar

B♭ Cm

B♭ Cm

B♭ Cm

B♭ Cm

pattern continues

Rhythm figure 1

guitar 1

B \flat Cm B \flat Cm B \flat Cm

W.B. W.B. W.B. W.B. - - - - -

(10) 11 8 (8) 10 8 10 (8) 10 8 10 (8) 10 (9)

6 8 6 8 6 8 6 8 6 8 6 8 6 8 6 8 6 8 6 8

7 8 8 8 8 8 8 8 7 8 6 8 6 8 6 8 6 8 6 8

end Rhythm figure 1

B \flat Cm B \flat Cm B \flat Cm B \flat Cm

Here is a rich boy, a bit of a brat, To him life's just a

with Rhythm figure 1 (3 times)

(8)

B \flat Cm B \flat Cm B \flat Cm B \flat Cm

fling. Phi Be-ta Kap - pa, and first in his class;

with slide

(3) 3 3 4 5 3 4 5

B \flat Cm B \flat Cm B \flat Cm

He's treat-ed just like— a king. And he said,—"I'm not sure what it

with slide

TAB

B \flat Cm B \flat Cm B \flat Cm B \flat Cm B \flat Cm

is I must have, So I guess I'll just take ev-'ry-thing." He's just am-

with slide

TAB

B \flat Cm(F9)* B \flat Cm(G7) B \flat Cm B \flat

Rhythm figure 2

bi-tious.— He's not a bad man,— he's just am-bi-tious.—

W.B.

TAB

*Synthesizer outlines tonality in parentheses.

Bb Cm(F9) Bb Cm(G7)

He's not a bad man, just am - bi - tious. — Oh, yeah, — just am -

TAB

(10)

Bb Cm Bb Cm end Rhythm figure 2 Bb Cm Bb Cm

bi - tious.

W.B. — — — — — W.B. W.B. — — —

TAB

(7 8) (5 6) (6 7) (8 8 8 8) (8) (3) (3 1 3) 1 (3 3) (4 6) (1 3) 1 (1 3) 3

Bb Cm Bb Cm Bb Cm Bb Cm

Here is a young girl, —

W.B. W.B. with Rhythm figure 1 (2 times)

TAB

(4) (1) 0 10 (1) 3 3 3 (5 5 5 5)

B \flat Cm B \flat Cm B \flat Cm B \flat Cm B \flat Cm

born_ down and out, _ Locked up in jail when she was ten, _ Yeah! _

mp

P.M. - - - - - with slide

B \flat Cm B \flat Cm B \flat Cm B \flat Cm

Now in the court - room, she's got a bit more clout, _ Sits on the judge side of the bench, _

P.M. - - - - -

B \flat Cm B \flat Cm B \flat Cm(F9) B \flat Cm(G7)

— She's just am - bi - tious, _ She's not a bad girl, she's just am -

with slide with Rhythm figure 2

B \flat Cm B \flat Cm B \flat Cm(F9)

bi - tious. She's not a bad girl, just am - bi - tious. Whoa, oh

W.B.

TAB

7 8 5 6 7 8 9 10 7 8 9 10 7 8 5 6

B \flat Cm(G7) B \flat Cm B \flat Cm B \flat Cm

yeah, just am - bi - tious.

W.B.

O.D.

TAB

7 8 5 6 7 8 9 10 7 8 9 10 7 8 5 6 5 6 4 5 5 3 1 3 1 3

B \flat Cm B \flat Cm B \flat Cm

O.D.

W.B.

with slide

TAB

6 4 (4) 6 5 3 3 2 1 6 5 5 3 3 2 1 6 5 5 3 3 2 1

Bb Cm Bb Cm Bb Bb Cm

Here is a wild— man, who thirsts for a fight,— On-ly his brute strength gets him

with Rhythm figure 1 (2 times)

T
A
B

Bb Cm Bb Cm Bb Cm Bb Cm Bb

by, Al-ways a four let - ter word in his mind,—

T
A
B

Bb Cm Bb Cm Bb Cm Bb Cm Bb Cm(F9)

Here is a man who'll sur - vive.— He's just am - bi - tious.— He's just a

with slide with Rhythm figure 2 (4 times)

T
A
B

Bb Cm(G7) Bb Cm Bb Cm

wild man, — he's just am - bi - tious. — He's just a wild man, just am -

with slide *W.B.* *W.B.* *with slide - -*

TAB

Bb Cm(F9) Bb Cm(G7) Bb Cm Bb Cm

bi - tious. — Whoa, oh yeah, just am - bi - tious. —

with slide *W.B.* *W.B.* *with slide*

TAB

Bb Cm(F9) Bb Cm(G7) Bb Cm Bb

Here is a wild man who thirsts for a fight, — just am - bi - tious. —

W.B. *W.B.*

TAB

B♭ Cm(G7) B♭ Cm B♭ Cm
 bad man, I'm just am - bi - tious. I'm not a bad man, just am -
 with slide
 16- 15- 16 13 13 13 15 15 15 15 15 15 15 15
 13 13 13 13 13 13 13 13 13 13 13 13 13 13
 T A B

$B\flat$ Cm(F9) $B\flat$ Cm(G7) $B\flat$ Cm $B\flat$
 bi - tious. Whoa, oh yeah, just am - bi - tious.

W.B.
 15 13

8va
 with slide
 18 20 20

TAB

Cm $B\flat$ Cm(F9) $B\flat$ Cm(G7) $B\flat$
 I'm not a mad man, just am - bi - tious. I'm not a mad-man, just am-

(8va)
 with slide
 18 20 20 18 20 18 20

TAB

Cm $B\flat$ Cm $B\flat$ Cm(F9)
 bi - tious. I'm not a mad-man, just am - bi - tious.

W.B. W.B.
 11 8 11 8 11 13

TAB

Cm

Bb

(F9)

Bb

with thumb and fingers

B \flat Cm B \flat Cm B \flat Cm

W.B. - - - W.B. W.B.

TAB: (1) 3 3 3 1 (1) 3 1 3 1 (1) 3 1 3 1

B \flat Cm B \flat Cm B \flat Cm B \flat

W.B. W.B. W.B. - - - W.B.

TAB: (1) 3 1 / (8) 10 8 10 8 12 (13) (14) (13) (13) 10 8 10 10 8 10

Cm B \flat Cm B \flat Cm B \flat Cm B \flat

W.B. - - - W.B. - - - P.H.

TAB: 8 10 10 8 10 10 (11) 10 (11) (11) 10 8 0 (5)

Cm B \flat Cm B \flat Cm *fade out*

(P.H.) - - - N.H. - - - W.B. - - - W.B. - - -

TAB: (4) (7) 6 5 (6) (6) (6) (6) (5) 11 13 13 13 11 13

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat ⑤ = A \flat ② = B \flat ④ = D \flat ① = E \flat

Fast rock ♩ = 176

Intro

N.C.

SITUATION
BY JEFF BECK

mf

B

Ab 9#11 Bb 9sus4 C9sus4

Dm F5 G5 Dm F5 G5 Dm

rake

B

F5 G5 Dm F5 G5

rake

B W.B. W.B.

Rhythm figure 1

acoustic guitar: *mf*

Dm G

end Rhythm figure 1

Dm G

with Rhythm figure 1 (11 times)

13 (15) 13 (15) 12 (14) 12 10 12 10 9 10 9 10 13 (15) 10

Dm G Dm G

1. Peo -

13 (15) 10 13 10 13 15 13 12

Dm G Dm G

ple fight____ For the bas - ic op - por-tune. To live a

2.,3. See additional lyrics

Rhythm figure 2 end Rhythm figure 2 with Rhythm figure 2 (7 times)

5 7 5 (5) 7 5 7 7 5 5 6 7

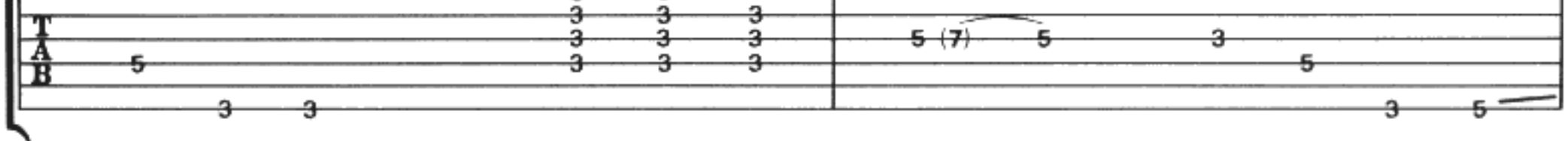
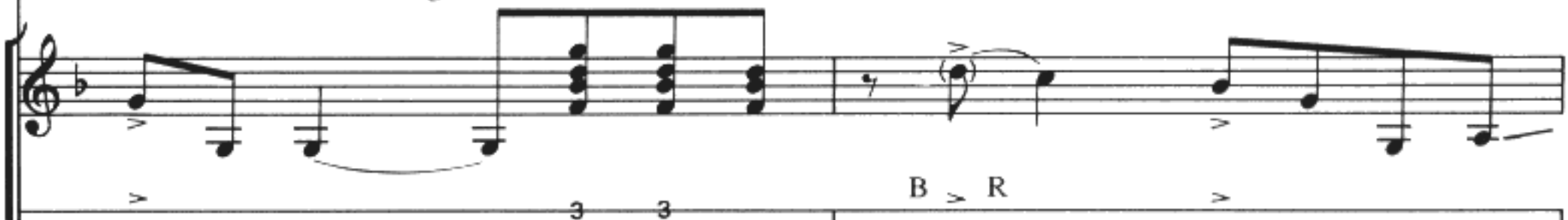
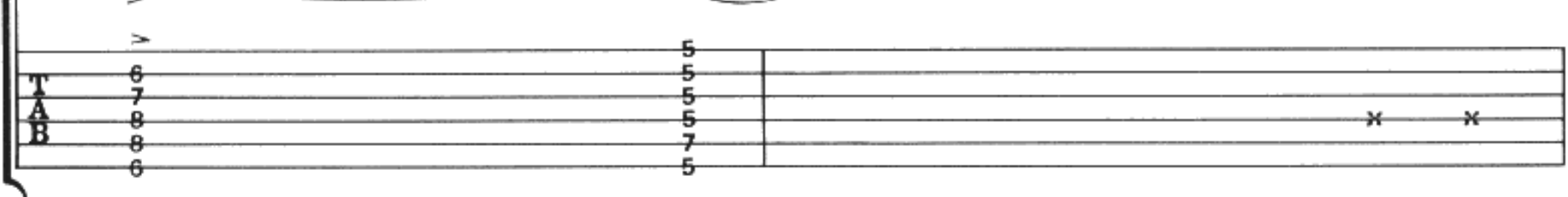


Rhythm figure 3

Bb

Am7

Gm7



B♭ Am7 C9sus4 end Rhythm figure 3
 We must make the chan - ges, — From the bas - ic sit -

u - a - tion. _____ Yeah, _____ yeah! _____

mp

T 5
A 3
B 3

14

1.

Dm G

Oh! Whoa!

with Rhythm figure 1 (4 times)

hold bend

B 13 (15) 10 13 10 12 (14) 13 10 13 (15) (15) 13

Musical score for guitar and voice, page 150. The score is written for guitar (treble and bass staves) and voice (soprano staff).

First System:

- Guitar: Treble staff has a Dm chord, then a G chord. The bass staff has fingerings: 10, 13, 10, 10, 9, 10, 9, 9, 10, 12, 10, 9.
- Voice: "Lis - ten" (with a triplet of eighth notes).

Second System:

- Guitar: Treble staff has a Dm chord, then a G chord. The bass staff has fingerings: 10, 9, 12 (14), 10, 13 (15), 10, 13 (15), 10, 13 (15).
- Voice: "peo - ple." followed by "2. It's al - Yeah!" (with a triplet of eighth notes).

Third System:

- Guitar: Treble staff has a Dm chord, then a G chord, then a Dm chord. The bass staff has fingerings: 10, 13 (15), 10, 13 (15), 10, 13 (15), 10, 13 (15), 12 (14), 12, (14), 12, (13), (14).
- Voice: "Yeah!" (with a triplet of eighth notes).

Fourth System:

- Guitar: Treble staff has a Dm chord, then a G chord, then a Dm chord. The bass staff has fingerings: 10, 13 (15), 10, 13 (15), 10, 13 (15), 10, 13 (15), 12 (14), 12, (14), 12, (13), (14).
- Voice: "Yeah!" (with a triplet of eighth notes).

8va--

First system of musical notation. Treble clef staff with notes and chords (F, G, Dm). Bass staff with fret numbers (22, 10, 12, 10-12, 12 (15), 12 (15), 12 (14)).

Second system of musical notation. Treble clef staff with notes and chords (F, G, Dm). Bass staff with fret numbers (12 (14), 12, 10 (11), (12) (14), 10, 0, 10, 13 (15), 13, 10, 13, (15), 13, 12 (14)).

Third system of musical notation. Treble clef staff with notes and chords (F, G, Dm). Bass staff with fret numbers (12, 10, 12, 12, 10, 12, 10, 10 (12), 10 (12)).

Guitar solo section. Treble clef staff with notes and chords (Dm, G, Dm, G). Bass staff with fret numbers (10, 12, 10, 10, 13 (15), 13, 10, 12 (14), 13, 10, 12 (14), 10, 13, 10, 13 (15), 13 (15), 10, 10, 13 (15), 13 (15), 10, 10, 13 (15)).

with Rhythm figure 1 (18 times)

First system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The notation includes chords (Dm, G) and fingerings (13, 15, 18, 15, 10, 15, 17, 10, 17, 10, 17, 15, 17). The bottom staff also includes a sequence of notes: 13 (15), 13, 15, 18, 15, 10, 15, 17, 10, 17, 10, 17, 15, 17.

Second system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The notation includes chords (Dm, G) and fingerings (20, 22, 22, 22, 10, 10, 10, 10, 0, 5, 5, 5, 5, 5, 3). The bottom staff also includes a sequence of notes: 0, 0, 0, 20-22, 22, 22, 0, 0, 0, 10, 10, 10, 10, 0, (0), (0), 5, 5, 5, 5, 5, 3.

Third system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The notation includes chords (Dm, G) and fingerings (5, 3, 5, 5, 5, 3, 3, 2, 0, 2, 0, 2, 12, 14, 12, 12, 14). The bottom staff also includes a sequence of notes: 5, 3, 5, 5, 5, 3, 3, 2, 0, 2, 0, 2, 12, 14, 12, 12, 14.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The notation includes chords (Dm, G) and fingerings (12, 12, 10, 12, 12, 13, 14, 12, 10, 12, 10, 10, 10, 9, 9, 9, 10). The bottom staff also includes a sequence of notes: 12, 12, 10, 12, 12, 13, 14, 12, 10, 12, 10, 10, 10, 9, 9, 9, 10.

(8va)- (tr) - - - - - Dm 8va G

10 (12) 9 (11) 8 (10) 7 (9) 6 (7) 5 (6) 4 22

10 10 10 12 9

12 12 12

Guitars tacet

Dm

G

Dm

A \flat 9#11 B9sus4 C9sus4

electric guitar
(Dm)

A \flat 9#11 B9sus4 C9sus4

Keyboard solo

B \flat

Am7

1. Gm7

with Rhythm figure 1 (20 times)

with Rhythm figure 3

2. C9sus4 *electric guitar* Dm G

with Rhythm figure 1 (4 times)

B 13 13 (15) 10 13 10 10 9 12 12

Dm G Dm G Dm G

Mm. Lis - ten peo - ple.

B 9 13 (15) 10 13 10 13 15 13 12 (13) 12 (13)

D.S. al Coda

3. If it's

B 12 (13)

Coda Dm F5 G5 Dm7

Whoo!

rake - - -

B 13 (15) 10 13 10 12 10 12 10 12 10 12 10 10 10 10 10 10

Additional lyrics

2. It's alright,
When you open up the soil.
Not your very own,
'Cause you don't want it spoiled.
You feel alright,
In your own ideals,
And you must look around,
For ideas to be real.
So many other people
Have unjust lives.
We must face the truth,
'Cause there ain't no real place to hide.

3. If it's true,
That no one really cares,
We gotta sacrifice,
Through the changing years.
We do the things we feel
Will matter most of all.
So let the people yell,
Sweet music is our call.
We realize,
That happiness is young intention.
But find in people,
All kinds of good reaction.

SUPERSTITION

BY STEVIE WONDER

Moderately ♩ = 94

Intro

8va - - - - - 7

N.C.

mf

O.D.

12 12 12 12 12/15 12/15 12/15 12 15 12 12

14 14

2 0 2 0 2 0 0 2

0 x 0 0 0 0 0 0

guitar 1

6 8

guitar 2

8va - 7

5-9 7-16 10-22

N.C.

guitars 1 and 2

7 7 5 7 0 2 0 7 5 7 5 7 0 2 (0) 0 7 5 7 7 0 2 0

Verse 1

E5

Ver-y su - per-sti - tious, Writ - ing on the Wall.

Rhythm figure 1 B R . . .

guitar 3

12 14 14 12 14 14 12

Ver-y su-per-sti-tious,

Love's a-bout_ to fall._____

7 5 7 0 5 7 0 0 7 0 7 7 5 7 5 7 5 5

14 (15) 14 12 12 15 15 (17) 15 12 14

Thir-teen month_old_ ba - by_____

G5 E5

7 0 7 7 12 10 12 14 10 12 0 7 0 5 7 7 5 3 5 7 5 7 7

12 14 12 14 12

Broke the look-ing glass. _____

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a melodic line with a slur and a breath mark. The middle staff is a guitar line in treble clef with a key signature of one sharp, containing sixteenth-note patterns and a sixteenth-note chord marked with a '6'. The bottom staff is a bass line in bass clef with a key signature of one sharp, featuring a sequence of fret numbers: 2, 0, 2, 2, 0, 2, 3, 2, 0, 2, 0, 2. A second measure continues with 2, 0, 2, 2, 0, 0, 2, 0, 2, 2.

Sev - en years__ of bad__ luck, __

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a melodic line with a slur and a breath mark. The middle staff is a guitar line in treble clef with a key signature of one sharp, containing sixteenth-note patterns and a sixteenth-note chord marked with a '6'. The bottom staff is a bass line in bass clef with a key signature of one sharp, featuring a sequence of fret numbers: 2, 0, 2, 2, 0, 2, 3, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2. A second measure continues with 2, 0, 2, 0, 0, 2, 0, 2, 0, 2, 0, 2.

Good things in the past. _____

end Rhythm figure 1

TAB (16)

If you be - lieve in things _____ that you

(let ring throughout)

TAB

B7 Bb7 A9sus4

don't un-der - stand, — You're gon-na suf - fer, ah! —

(b)

TAB

8 7 9 7 7 7 6 7 0 0 4 4 4 4 4 4 4 4 3 3

7 6 8 0 5 5 5 5 5 5 5 5 5 5 0

B+ E (D)

Su-per - sti - tion ain't the way. —

let ring - - - -

TAB

7 8 8 8 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Em7 A

Yeah. —

TAB

4 5 5 0 0 0 5 6 7 7

0 0 0 0 0 0 0 0 0 0

Verse 2

Ver-y su - per - sti - tious,

8va

B 22 (23) B 22 (24) B 22 (24)

19 15

Shoes on ta - ble top.

Ver-y su - per - sti - tious,

3

(h)

Where will all— this stop?—

All we know 'bout broom - sticks, —

Ly - in' on the floor, —

Don't o - pen your um - brel - las, _____

Un-til you're out the door. _____

If you're ruled by things _____ that you

B7 C7

don't un-der - stand, — You're gon-na suf-fer, ah. —

Sup-er - sti - tion ain't the way. — (Way. —

Yeah.

W.B. W.B.

hold bend - - - B - - - B - 7 R

E5 *mf* hold bend - - - R Em7 W.B. W.B.

(15ma) — — — — —

(N.H.) — — — — —

mf

TAB

3 2.2 2.2 2.5 3 2.2 3 2.5 3 2.2 3 2 2.2

2 4 0 0 2 3 2 0 2

A

hold bend

B R B R B R B B R

TAB

2 (4) 2 (4) 2 (4) 2 (4) 2 (4) 2 (4) 2 (4) 2 12 12 12 15 (17) 12

8va — — — — —

B R B R B R B R

TAB

17 17 15 17 19 19 (22) 19 17 19 (20) 19 17 19 18 (21) 18 17 14 (17) 14

(8va) E

8va — — — — —

Keyboard solo 2

20

TAB

17 17 17 19 (21) 19

Guitar solo 3

[illegible]

8va - - - E - - -

B B R R B W.B. - - -

15 12 15 (17) 15 12 17 (19) (10) 17 15 17 17 15 (16) 17 (16) (15)

Keyboard solo 3 Drums D. S. al Coda

(W.B.) - - -

(14) (15) 17

18 4

Coda

Straight time

G 8va A/G G Asus4

with Rhythm figure 1 (8 times)

B R

10 (22) 10 19 16 19 19 17 19

G (8va) - - - A/G - - - G - - -

B R

21 21 (22) 21 10 19 17 19 17 19 15 15

(8va) Asus4 G A/G

W.B.

G (8va) Asus4

B R

A/G (8va) G Asus4

B R

G (8va) A/G G

B R

Asus4 (8va) - - - - - G - - - - - A/G - - - - -

TAB

G (8va) - - - - - Asus4 - - - - - G - - - - -

TAB

A/G (8va) - - - - - G - - - - - Asus4

TAB

G - - - - - A/G - - - - - G - - - - - Asus4

TAB

A.I.R. BLOWER

MUSIC BY JEFF BECK, MAX MIDDLETON, RICHARD BAILEY, PHIL CHENN

Moderately fast ♩ = 108

D9 D#9 E9

D9

mf

Em7 (E9)
8va

keyboard doubles guitar

W.B.

Dm7(D9)
(8va) -

O.D.*

12 14 13 13 13/17 12/15 13/17 12/15 12/15 13/17 12/15 12/15 13/17 12/15

*keyboard arranged for guitar

(8va) -

Em7(E9)

(O.D.)

W.B.

15 13 13 15 13 15 13 13 13 15 13 13 15 13 14 12 14 12 14 12 15 15 15 13 15 13 14 12 14 12 14 12 15 15 14 15 14 14 15

(8va) -

W.B.

W.B.

O.D.

15 14 14 15 14 15 17 15 15 16 16 14 16 14 14 16 14 14 16 14 17 15 14 16 14

Guitar solo
E9

0 2 0 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 5 0

The musical score is written for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). The bottom staff is a tablature staff with fret numbers and techniques. The notation includes various musical symbols such as notes, rests, and accidentals, as well as guitar-specific notation like bends (B) and releases (R).

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes, with some slurs and accents. The bottom staff is a six-string staff with fret numbers (12, 13, 14, 12, 7, 9, 8, 10, 11, 11, 9, 9, 9, 9) and a 'TAB' label. The bass line includes a 'B' label and a 'TAB' label. The score is divided into three measures by vertical bar lines.

hold bend

Tablature: 9 11 9 11 14 (15) (15) 14 14 12 14 12 13 12 12 15 (17) 15 12 15 (17) 15 12 15 (17) 15 12 14 15 14 12 12 14 12 (12) 12

Tablature: 12 15 (16) 15 15 (16) 15 15 (16) 15 15 (16) 15 17 (21) 17 (21) 17 15 15 16 15 16 16 12 12 0 15

(8va) -

Tablature: 16 17 16 17 16 17 16 17 16 17 17 19 17 19 16 19 18 19 22 24 10 24 10 24 19 10 19 (22) 19 19 12 0

Tablature: 13 14 12 13 14 12 13 14 12 13 14 12 13 14 12 14 (16) 14 12 14 14 12 15 (17) 14

guitar 1 D9 D#9 E9 D9 D#9 E9 D9 D#9 E9 D9

guitar 1

guitar 2

D#9 E9

Em7 (E9)

Dm7(D9)

8va - - - - -

O.D. - - - - -

(8va) - - - - -

Em7 (E9)
(8va)

O.D.*

*second time only

(8va)

(O.D.)

Slowly ♩ = 60
B♭m7

Keyboard solo

guitar 1

guitar 2

with wah throughout

B13

4 6 4 4 6

2 4-16 14

16 16 16 16 14 14 14 14

1 2 3 x x x

4 4 6 7 (7)

4 4 6 7 (7)

D/C

10 12 10 14 12 10 10 11 12 10 9 12

10 12 10 10 10 10 11 11 12 11 12 12 12

2 3 2 3

x x x x

E/D D \flat /B 8va - B \flat m7

W.B. W.B. W.B.

(8va) - - - -

B13

B

W.B.

D/C

The first system of the **D/C** section features a treble staff with a melodic line and a guitar staff with a fretboard diagram. The fretboard diagram includes fingerings such as 7, 7, 8, 8, 8, 7, 12, 11, 10, 14, 12, 10, 12, 10, 10, 9, 7, 9, 10, 9, 10, and a final B, B, R sequence.

The second system of the **D/C** section features a treble staff with a melodic line and a guitar staff with a fretboard diagram. The fretboard diagram shows 'x' marks for muted notes and fingerings 2, 3, 2.

E/D

The first system of the **E/D** section features a treble staff with a melodic line and a guitar staff with a fretboard diagram. The fretboard diagram includes fingerings such as 9, 7, 10, 9, 12, 12, 13, 13, 10, 12, 14, 12, 14, 13, 14, 12, 14, 11, 12, and a final B.

The second system of the **E/D** section features a treble staff with a melodic line and a guitar staff with a fretboard diagram. The fretboard diagram shows fingerings 2, 3, 2, 5, 2, 5, 3, 2.

Gmaj7

First system of musical notation. The treble clef staff shows a Gmaj7 chord and a melodic line. The guitar tablature staff shows fret numbers: 9, 0-2, 4, 4, 5, 4, 4, 7, 5, 7, 9, 7.

Second system of musical notation. The treble clef staff shows a Gmaj7 chord and a melodic line. The guitar tablature staff shows fret numbers: 4, 5, 4, (6), 2, 3, 4, 5, 3, 3, 5, 2, 3, 5, 3.

Third system of musical notation. The treble clef staff shows a Gmaj7 chord and a melodic line. The guitar tablature staff shows fret numbers: 14, 15, 14, 12, 14, 12, 14, 15, 14, 12, 13, 15, 16, 15, 15, 10, 15, 17, 19. An 8va marking is present above the staff.

Fourth system of musical notation. The treble clef staff shows a Gmaj7 chord and a melodic line. The guitar tablature staff shows fret numbers: 3, 4, 4, 5.

The image displays two systems of guitar notation for the song "The Sound of Silence" by Simon & Garfunkel. Each system consists of a standard musical staff and a guitar tablature staff below it.

System 1 (Top):

- Musical Staff:** Treble clef, 3/4 time signature. The first measure has a B-flat major chord (Bb/Ab). The second measure has an E major chord (E/D). The third measure has a D-flat major chord (Db/B). The fourth measure is a double bar line.
- Tablature Staff:** Shows fret numbers 1-5. The first two measures are labeled "W.B." (Whole Bar). The first measure has a B-flat major chord (Bb/Ab). The second measure has an E major chord (E/D). The third measure has a D-flat major chord (Db/B). The fourth measure is a double bar line.

System 2 (Bottom):

- Musical Staff:** Treble clef, 3/4 time signature. The first measure has a B-flat major chord (Bb/Ab). The second measure has an E major chord (E/D). The third measure has a D-flat major chord (Db/B). The fourth measure is a double bar line.
- Tablature Staff:** Shows fret numbers 1-5. The first two measures are labeled "W.B." (Whole Bar). The first measure has a B-flat major chord (Bb/Ab). The second measure has an E major chord (E/D). The third measure has a D-flat major chord (Db/B). The fourth measure is a double bar line.

[illegible]

LET ME LOVE YOU

BY JEFFERY ROD

[illegible]

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zy. Let me

[illegible]

The musical score is arranged in three systems. The first system includes a vocal line with lyrics "zy. When I'm with you, wom - an, My" and a guitar line with a solo marked "F#7" and "C#7". The second system features a bass line with a solo marked "B" and "B R B R R". The third system shows a drum line with a solo marked "2" and "2 2 2 2".

whole life seems so haz - y. Ah, don't you know that.

guitar 1

end Rhythm figure 1

Verse 2

Ba-by, when you walk, — You shake just like a wil-low tree. Oh, yes you do_dar-lin'.

with Rhythm figure 1

TAB

0 11 11 11 10 0 9 11 11 11 9 9 11 (12) (13)

Ev - 'ry time I see_ ya, oh. Ba - by, when you walk, you know what, you

B7

B R

TAB

14 14 14 14 (17) 14 14 13

shake just like a wil-low tree. — Know, I know, I know, I know.

F#7

TAB

16 14 17 16 14 16 14 16 16 16 14

C#7 B7 F#7

Woo— me, ba - by, you sure look so good— to me.—

B > R B > R

12 (14) 12 10 12 10 12 11 11 11 13 (14) 13 11 11 11 11 12 12 12 12 13 1 10 1

B C# F#m7

Guitar solo

Come on, ba - by.

guitar 1

B B R B

13 13 13 13 5 2 4 4 6 (7) (8) (7) (8) 6 0 2 4 2 4 0

11 1 0 4

guitar 2

let ring - - 7 let ring 7

4 4 4 6 2 4 2 2 2 2 2 4 5 4 2 4 5 4 2

2 2 2 2 0 4 2 2 2 2 2 2 2

F#7

B

T
A
B

4 (6) 2 2 5 2 5 2 5 4 2 4 2 2 4 2 0 2 0 2 0 2 0 2 2 2

C#7 **C5** **B5** **Bsus4** **B**

T
A
B

6 4 6 6 4 (4) 4 2 2 2 4 2 2 2 4 2 4 2 2 2

2 4 4 4 6 4 3 0 2 0 2 4 2 4 2 2

[illegible]

F#m7

hold bend - - - 7

B > . R > > B > 14 B > 14

17 (19) (19) (19) (10) 14 17 14 17 (19) 17 14 15

17 16 15

8va - - - - -

T
A
B

17 16 14 14 17 16 14 17 16 14 17 16 14 17 (19) B R B 18 (19) 18 14 16 17

T
A
B

2 2 2 2 2 2 2 2 2 2 4 4 2 4 4 2 2 2 2 2 4 4 4 4 4

B7

T
A
B

16 16 16 17 16 14 16 17 16 14 16 14 14 16 14 17 16 14 17 (21) B 14 14 R B R B 17 (19) 17 (19)

T
A
B

4 4 2 3 4 2 4 4 6 2 4 4 2 2 2 2 4 6 7

Verse 3

F#7

Ba-by, when you walk, You shake like a wil-low tree.

with Rhythm figure 1

TAB

Yeah, you ought a know that by now.

guitar 1

TAB

Ba-by, when you walk, You shake like a wil-low tree.

mp

TAB

F#m7

And

TAB

4 4 4 4 2 2 2 2 1 1 1 1 5 5 5 5

C#7 B7

ooh - wee, ba - by, you sure look so good to me.

TAB

6 6 6 4 (6) (5) (4) x x x

F#m F#7

Eas - y with this one. Let me

TAB

4 4 4 4 6 (8) 4 4 4 4 6 (8) 9 11 12 (14) (13) 12 11

F#9

love you, ba - by. Love you, babe.

P.M. - 7 B > R B

TAB: 13 11 13 (15) 13 11 10 (11) 11 14 (16) 14

B9

I know, I know, I know.

B > B > B > B P.M. - - 7

TAB: 14 (16) 14 12 14 (16) 14 12 14 (15) 14 (15) 14 14 13 11

F#9 C#9

Let me love you, ba - by. Ah, you

B > R B B > R B R B R B R B

TAB: 13 (15) 13 11 13 (15) 13 (14) 13 (14) 13 (14) 13 (14) 13 (14) 13

The musical score is for the song "I Wanna Dance with Somebody" by Whitney Houston. It features three staves: a vocal line, a guitar line, and a bass line. The key signature is D major (two sharps). The vocal line includes the lyrics "let me love you. What you got?". The guitar line includes chords B9, F#7, B7, F#7, and C#7. The bass line includes fret numbers and techniques like P.M. (Palm Mute) and B.R. (Bend Release).

F#7

Let me love you, ba - by. Love...

with Rhythm figure 1 (first 9 bars)

B > R R B >

T 4 (6) (5) 4 2 (3) 4

A

B 13 11 10 (11) 10 11 10 (11) 11

[illegible]

F#7 **C#7#9**

I — don't mind which time you call — me. Ha, ha,

mp

P.M. — 7 let ring — — — —

T 14 12 11 11 5 5 5 5
A 14 (11) 11 11 4 4 4 4
B 13 2-4 4 4 0

B7 **F#7** **(C#7)**

yeah. — You're driv-in' my poor — heart cra - zy. Let me

(let ring) — — — — — — — — — —

T 4 4 4 4 0 0 0
A 4 4 (4) 4 2 2 2
B 2 2 2 0 4 3 2

F#7

love — you, ba - by. Love — — — — you, babe. — Yeah!

with Rhythm figure 1

B — R B R B R — — — —

T 2 4 (6) 4 (6) 4 (6) 4 2 4 2 2
A 2 4 4 4 4 4 4 4 4
B 4 4

B7

Now, ear - ly in the morn-ing time, —

8va

3

5 5 5 5 17 14 0 2 17 (19) 14 17 14 18 6 1

F#7

La-ter in the eve - nin'. Let me

8va

B 14 17 14 B 14 17 14 B 14 17 14 B 14 17 14 B 14 17 14 B 14 17 14 17 (19)

Free time

C#7 (B7) G9 F#13

love you, ba - by, You're driv-in' my poor heart. . . Cra - zy.

(8va)

guitar 2

10 10 10 9 10 10 9 8 8 7

GOODBYE PORK PIE HAT

BY CHARLES MINGUS

keyboards: $A\flat$ maj7#11 $Dm7$ G/B $B\flat 13$

Moderately slow
Free time

mf

B R

B R

$A\flat/B\flat$ $B\flat/C$ $D7$ F/G $B\flat 9$ $F/E\flat$ $A7\sharp 9$ $A+7$

B13#11 E maj13 $B\flat 13$ $E\flat$ maj7 $A\flat 13$ $G9$

rake --- rake

B B B R

$A9$ $B\flat 13$ $D7\sharp 9$ $G7\sharp 5\flat 9$ $G7$ N.C.

B B B

A tempo ♩ = 110 (♩ = $\frac{3}{4}$)

guitar 2

D7sus4 D7 D7sus4

guitar 1

D7sus4 D7 D7sus4

guitar 2

D7 D7sus4

B B R B

B

D7

D7sus4

Treble staff: D7 D7sus4
 Tablature (T/B):
 Measure 1: 3
 Measure 2: 4 5
 Measure 3: x x x
 Measure 4: 8 10 12
 Measure 5: 12 (13)
 P.M. - 7
 B

Treble staff: D7sus4 D7 D
 Tablature (T/B):
 Measure 1: (13)
 Measure 2: (12) (11)
 Measure 3: (10)
 mp — mf
 W.B. - - - - -

*feedback note

Treble staff: 3
 Tablature (T/B):
 Measure 1: 7 7-0
 Measure 2: 4 4
 Measure 3: 4-7 7
 Measure 4: 7 7
 Measure 5: 6 5
 Measure 6: 5
 P.M.

*t = thumb

Chords: Csus4, C, Bb/C, C°7, D7sus4, B, D7

†: echo repeats

let ring

The musical score is written for guitar in the key of D major (two sharps). It consists of four systems of music, each with a standard notation staff and a corresponding guitar tablature staff.

- System 1:**
 - Standard notation: Starts with a whole note Csus4, followed by eighth notes for C, Bb/C, C°7, and D7sus4.
 - Tablature: Shows fret numbers 10, 8, 12, 10, 13, 12, 15, and a bend on the 16th fret.
- System 2:**
 - Standard notation: Chords C, Bb/C, and C°7.
 - Tablature: Shows fret numbers 10, 10, 10, 8, 5, 3, 3, 3, 3, 3, 3.
- System 3:**
 - Standard notation: Chords D7 and D7.
 - Tablature: Shows fret numbers 12, 11, 12, 11, (12, 11), 10, 12, 10, (11), 12.
- System 4:**
 - Standard notation: Chords D7 and D7.
 - Tablature: Shows fret numbers 12, 11, 12, 11, 10, 9, 10, 7, 7.

F7 $\overbrace{\text{ } }^{\text{8}}$ Ab/Bb

B

10 (11) 12 10 12 12 10 10 15 17 19 17 16

3

13 12 10 13 12 10

guitar 1

8va

B R B R W.B.

Bb/C D7sus4

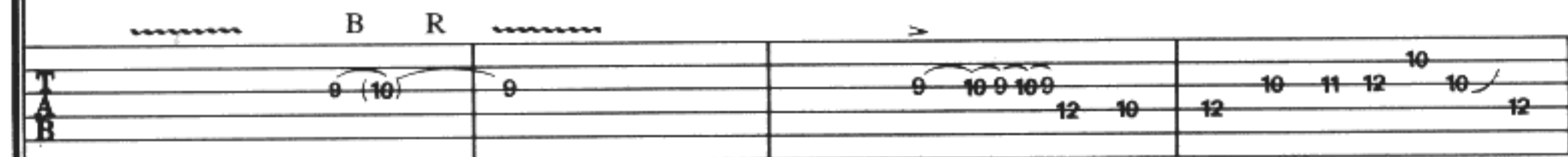
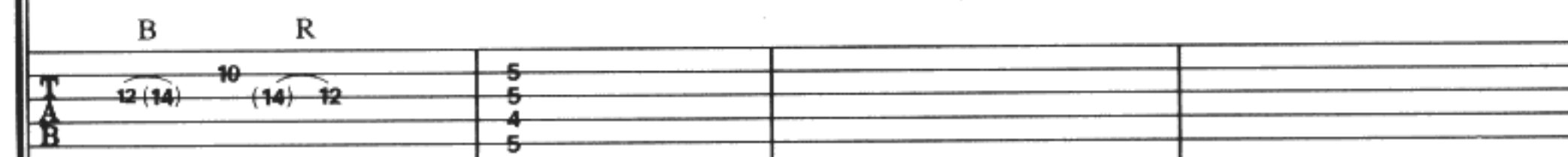
B R B R B B

10 (20) 18 10 10 (20) 18 10 10 (20) 18 (20) 10 (20) 10 (21) 20 (22)

D7sus4

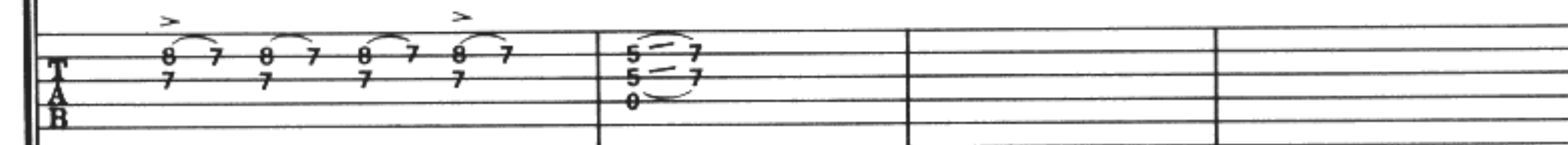
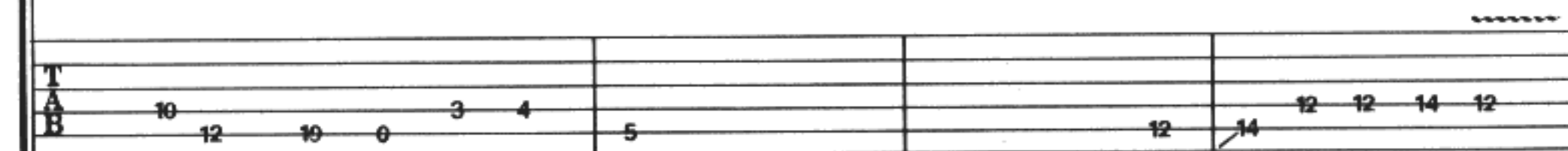
D7#9

D7sus4

*hold bend -*

D7

C/D



keyboard arranged for guitar

Bb/C

C

First system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. Above the first staff, there are additional notes and a key signature change from Bb/C to C. The bottom staff contains a sequence of numbers: 8 8 8 6 6, 8 (10) 8, 8 (10) 8, and 8 10 8 8.

Bb/C

D

Second system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. Above the first staff, there are additional notes and a key signature change from Bb/C to D. The bottom staff contains a sequence of numbers: 13 (15), 13 (16), 13 (17), 13, 10, 10, 13 (14), and 15. The bottom staff also contains a sequence of numbers: 2 3, 7 5, and 5.

D7sus4

D7

8va

First system of musical notation (measures 1-4). The top staff is in treble clef with a key signature of two sharps (F# and C#). A dashed line labeled "8va" indicates an octave shift. Chords D7sus4 and D7 are marked above the staff. The bottom two staves are labeled T (Treble), A (Alto), and B (Bass). Measure 1 contains a triplet of eighth notes on the T staff (15, 17, 15) and a whole note on the B staff (5). Measure 2 contains a triplet of eighth notes on the T staff (15, 17, 15) and a whole note on the B staff (5). Measure 3 contains a triplet of eighth notes on the T staff (15, 13, 15) and a whole note on the B staff (5). Measure 4 contains a triplet of eighth notes on the T staff (15, 13, 15) and a whole note on the B staff (5).

Second system of musical notation (measures 5-8). The top staff is in treble clef with a key signature of two sharps (F# and C#). A dashed line labeled "(8va)" indicates an octave shift. Chords D and D7 are marked above the staff. The bottom two staves are labeled T (Treble), A (Alto), and B (Bass). Measure 5 contains a triplet of eighth notes on the T staff (15, 18, 15) and a whole note on the B staff (5). Measure 6 contains a triplet of eighth notes on the T staff (15, 18, 15) and a whole note on the B staff (5). Measure 7 contains a triplet of eighth notes on the T staff (15, 18, 15) and a whole note on the B staff (5). Measure 8 contains a triplet of eighth notes on the T staff (15, 18, 15) and a whole note on the B staff (5).

guitar 1

Ab/Bb Bb Ab/Bb Bb

8va

W.B.

B R

14 13 12 10 11 10 11 12 10 18 (20) 10 17 15

guitar 1

Ab/Bb Bb Ab/Bb Bb/C D7sus4

8va

P.H.

B B R B

10 10 (20) 10 (20) 10 17 4 (5) 0 3 5 5 (6)

guitar 2

8va

16 16 16 15 16 16 16 15 16 16 16 15 8 9 8 8 21 (22)

guitar 1

D A/B D7sus4

B R B B B B W.B.

5 (7) 5 3 5 (7) 5 (7) 3 (4) 0 3 (4) 5 3 5 3 3 3 (5) 3 3 (5) 3

System 1: Treble clef staff with notes and chords. Chords: D7, Dm11. Tablature: 3 (5) 3, 16 7 9 11 0 10 10 0, 12 10 12 5, 5 3.

System 2: Treble clef staff with notes and chords. Chords: D7sus4, Dm7, Bb9, Eb maj7. Tablature: 5 3, 3 5 3, 5 3, 5 3.

System 3: Treble clef staff with notes and chords. Chords: Ab maj7#11, Dm/C. Tablature: 5 (3) 5, 5 3, 5.

System 4: Treble clef staff with notes and chords. Chords: G/B, Bb13, Ab/Bb, B (R). Tablature: 5 3, 5 (6) 3 5, 7 6 5 5 3, 5 3.

B \flat /C C/D D7 F/G

W.B.

W.B.

TAB

7 6 5 5 3 3 5 12 14 13 (10)

B \flat 13 F/E \flat

W.B.

mf

TAB

12 10 12 10 12 10 14 15

A7 \sharp 9 B13 \sharp 11

P.H.

W.B. W.B. W.B. B

TAB

(9) 10 (10) 12 (12) 13 10 10 10 (11) 10 10 9

E \flat maj13 B \flat 13

B

TAB

7 8 6 8 (9) 10

E \flat maj7
A \flat 13

G9

A9

A11

B \flat 9

D7#9

guitar 1

G7

N.C. (E \flat bass)

W.B.

B R

0 (10) 0

7-12

guitar 2

Free time

Dsus4

ritard.

D7

fade out

The musical score is written for two guitars. Guitar 1 (top system) starts with a melodic line in the treble clef, followed by a wailing bend (W.B.) in the treble clef, and then a natural chord (N.C.) with an E-flat bass in the bass clef. Guitar 2 (middle system) has a melodic line in the treble clef, followed by a free time section with a Dsus4 chord, and then a melodic line in the treble clef. The score includes various musical notations such as chords, bends, and a fade out.

THE PUMP

BY ANTONY HYMAS AND SIMON PHILLIPS

Moderately slow ♩ = 88

Keyboards:

Moderately slow ♩ = 88

Keyboards:

mf

B R

E D E6 D6

B R B R

G7 F#7 E(7)

W.B.

mp mf

let ring

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G7 F#7 Eb Bbm7

W.B.

Gb Ab Eb

W.B. W.B. W.B. W.B. - - - - W.B. W.B.

Bbm7 Gb Ab 8va E D

W.B. with slide

E6 D6 E D

with slide with slide

E6 D6 E D
 mp
 with slide
 W.B.

E6 D6
 W.B. W.B.
 snap

E D E6 D6
 with slide
 W.B. dive

G7 F#7 E
 W.B. B hold bend
 B

The image shows a musical score for the song "The Wind" by The Beatles. It consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in treble clef with a key signature of two sharps (F# and C#). The bass staff is in bass clef with the same key signature. The guitar staff includes a melody line with various chords (E, G7, F#7) and a "with slide" section. The bass staff includes a bass line with various chords and a "with slide" section. The score is divided into three measures by vertical bar lines.

Eb (8va) — — — — — Bbm7 — — — — — Gb — — — — —
 with slide with slide
 11 13-15 13 10 18 19 18-19 18-19 16 (10) B

Ab (8va) Eb Bbm7

R 16 21 21 20 18 18 11 13-14 13 11

with slide with slide with slide

TAB

Musical score for guitar, showing a melody in the treble clef and a fretboard diagram in the bass clef. The melody is in G-flat major and 7/8 time. The fretboard diagram shows fingerings for the left hand, with notes 14, 16, 18, and 10. The diagram is labeled "W.B. W.B." and "B R B R B R B R B R B B".

$E\flat$
 (8va) — — — — — $B\flat m7$ — — — — — $G\flat$ — — — — —

with slide

T 18 18 18 17 15 16 18 18 18 18 17 18 16 15 16
 A
 B

$A\flat$
 (8va) — — — — — $E\flat$ — — — — — $B\flat m7$ — — — — —

with slide

T 18 18 18 17 15 14 15 14 15 15 0 (10) 8 6 13 15 13 15 13
 A
 B

$G\flat$ — — — — — $A\flat$ — — — — — $E\flat$ — — — — —

T 15 (15) 16 15 15 16 15 13 15 16 15 16 14 18 15 15 14 15
 A
 B

$B\flat m7$
 8va — — — — — $G\flat$ — — — — — $A\flat$ — — — — —

W.B.

T 18 18 18 15 14 15 18 19 20 18 15 13 14 13 14 13 15 13 13 8 10
 A
 B

Eb *with slide* B \flat m7

G \flat A \flat 8va Eb *with slide* B B R B R

B \flat m7 G \flat A \flat B R *with slide*

Eb B \flat m7 G \flat *with slide*

Ab 8va Eb

B R B B B B B R

16 (10) 16 14 18 18 16 20 (21) 20 (21) 20 (21) 20 (21) 20 (21) 20 (21) 20 18 21 18 18

Bb m7 (8va) Gb Ab

W.B. W.B. B B B

18 19 21 19 18 21 20 18 20 (21) 20 18 21 (23) 21 (23) 18

Eb (8va) Bb m7 Gb

B R W.B. with slide

21 (23) 21 18 18 18 20 18 17 15

(8va) Eb Bb m7

A hold bend

(with slide) B R B

20 18 23 21 23 21 20 21 20 18 18 21 (23) (23) 21 (23) 18 20 18 21 18 20 20 20

$G\flat$ (8va) — — — — — $A\flat$ — — — — — $E\flat$ — — — — —

T: 18 18 10 18 10 10 10 10 18 18 16 16 16 16 18 18 18 16 18 10 18
 B: 20 20 20 20 20 20 18 18 18 18 18

W.B.

$B\flat m7$ (8va) — — — — — $G\flat$ — — — — — $A\flat$ — — — — —

T: 21 18 21 18 10 18 21 21 18 19 18 13 13 16 (18)
 B: 18 20 18

W.B.

$E\flat$ (8va) — — — — — $B\flat m7$ — — — — — $G\flat$ — — — — —

T: 13 13 16 (18) 13 13 14 13 13 14 14 15 15
 B: 15 15 15 15 15 15 15 15

$A\flat$ 8va — — — — — $E\flat$ — — — — — $B\flat m7$ — — — — —

T: 16 16 15 15 1-3 3 10-10 15 15 1-3 3 10-18 20-10-20 10-20
 B: 15 15 1-3 3 10-18 10-18 20-10-20 18-20

W.B. with slide

$G\flat$
 $8va-$

$A\flat$

$E\flat$

(with slide)

W.B.

B R

B R B

$21-23-21-23-21$

$17-20-17-20-17-(15)$

$16-(17)-16$

$14-14-15$

$13(15)-13(15)$

$B\flat m7$

$G\flat$

$A\flat$

$15-17-18-15$

$15-16-10$

$13-14-13-14-13-14-13-14$

$(16)-14-14-13$

$15-12-13$

15

15

15

13

$E\flat$

$B\flat m7$

$8va-$

$G\flat$

$11-14-11$

11

14

11

11

18

$10-10-10$

$21-18-21-18$

10

$A\flat$
 (8va)

$E\flat$

B R

B

$20(21)-20-18$

$21-21(23)-18$

$21-18-20-21-20-18$

18

$20-18$

$20-18$

10

$20-20$

$13-15$

Treble staff: $Bb m7$

Guitar Tablature:

 W.B. - - - - - W.B.

 (11) 13 (11) 13 (11) 13 15 (12) 13 15 (11) 14 16 (16) 18 16 18 16 21 (23)

Treble staff: $Ab (8va)$

Guitar Tablature:

 R 21 18 B 20 (21) 20 18 R 21 18 18 18 18 18 17 18 18 20 20 18 20

Treble staff: $Bb m7$

Guitar Tablature:

 18 20 21 B 21 (23) hold bend R (23) 21 20 18

Treble staff: $Ab (8va)$

Guitar Tablature:

 W.B. 18 BR B R B R B R B R

 20 18 20 (21) 20 18 20 (21) 20 18 20 (21) 20 18 20 (21) 20 18 20 18

LED BOOTS

BY MAX MIDDLETON

Moderately fast $\text{♩} = 120$

The musical score for "The Wind" by The Beatles is presented in two systems. The first system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part features a melodic line with chords F5 and G5, and a bass line with a similar melodic pattern. The second system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part features a melodic line with chords F5 and G5, and a bass line with a similar melodic pattern. The bass part includes a tablature section with fret numbers and a key signature of one sharp (F#).

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13 12 12 10 13 11 12 13 (15) 13

B R W.B. P.M. - - 7

3 5 5 5 3 6 5 3 5 3 5 3 4

tr (e) (e) 1 (3)

5-7 6 8 8 8 6 (7) 11 13 12 10 13 11 12 13 (15) 13 10

B B R

10 13 11 5 5 5 (5) 3 2 5 3 2 5 2 3 1

C7 Bb F/A C Bb

bass figure arranged for guitar

G7 F5 G5 F5 G5

with feedback P.M. W.B. dive

Guitar solo

N.H.
W.B.

B

B R B R

(8va) - 8va - 8va - 8va -

with thumb and fingers

B

W.B.

B R B

First system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with eighth and sixteenth notes, many with accents. The bottom staff is a guitar TAB with fret numbers 11, 13, 11, 13, 13, 11, 13, 13, 11, 13, 13, 13, 11, 13, 13, 11, 15, 16. There are 'x' marks above the first and fifth frets.

Second system of musical notation. The top staff continues the melodic line with a wavy line indicating a vibrato or tremolo effect. The bottom staff has fret numbers 15, 15, 16, 15, 16, 15, 16, 15, 16, 15, 17, 19, 19, 3, 3, 1. Above the bottom staff, "F5" and "W.B." are written with wavy lines.

Third system of musical notation. The top staff has a key signature change to two flats (Bb, Eb) and includes the instruction "with feedback". The bottom staff has fret numbers 3, 3, 3, 5, 4, 0, 5, 3, (x), x, 3, 3, 3, 5, 5, 4, 0, 10, 12, (0). Above the bottom staff, "G5" is written.

Fourth system of musical notation. The top staff continues the melodic line with a wavy line. The bottom staff has fret numbers 11, 12, 12, 13, 11, (12), 13, 13, 12, 10, 13, 11, 12, 13, (15), (10), 17, 13. Above the bottom staff, "B", "W.B.", and "7R" are written.

First system of musical notation. The treble staff shows a melodic line with various accents and a wavy line indicating a vibrato effect. The guitar tablature staff below it shows fret numbers 10, 12, 13, and 15, with various accents and a wavy line indicating a vibrato effect.

Second system of musical notation. The treble staff shows a melodic line with various accents and a wavy line indicating a vibrato effect. The guitar tablature staff below it shows fret numbers 16, 17, 18, 19, and 20, with various accents and a wavy line indicating a vibrato effect. The text "hold bend" is written above the tablature.

Third system of musical notation. The treble staff shows a melodic line with various accents and a wavy line indicating a vibrato effect. The guitar tablature staff below it shows fret numbers 6, 5, 3, 4, 6, 8, and 12, with various accents and a wavy line indicating a vibrato effect. The text "P.M." is written above the tablature.

Fourth system of musical notation. The treble staff shows a melodic line with various accents and a wavy line indicating a vibrato effect. The guitar tablature staff below it shows fret numbers 5, 3, 5, 3, 18, 17, 15, 16, and 18, with various accents and a wavy line indicating a vibrato effect. The text "8va" and "P.M." are written above the tablature.

(8va)₁

C9 B \flat F/A C B \flat *play 8 times*

Rhythm figure 1 *end Rhythm figure 1*
bass figure arranged for guitar

C9 B \flat F/A C B \flat C9

with Rhythm figure 1 (12 times)

P.M.

B \flat F/A C B \flat C9 B \flat F/A C B \flat C9

P.H. B R

B \flat F/A C B \flat C9

B B R B B R

$B\flat$ F/A C $B\flat$ C9 $B\flat$ F/A C $B\flat$

C9 $B\flat$ F/A C $B\flat$ C9

$B\flat$ F/A C $B\flat$ C9

$B\flat$ F/A C $B\flat$ C9 Guitar tacet *fade out*

ROCK MY PLIMSOUL

BY JEFFERY ROD

Moderate blues ♩ = 106

Intro

guitar 1

B7

guitar 2

mf

E7

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B7 F#7

R

(10) 9 8

10 10 7 5 5 7

9 9 7 7 9 7 9 7 7 9 7 9 11 9 11

E7 B7

Lis - ten! You can rock.

8va - 7

B B R

10 10 7 10 10 12 12 (15) (16) 14 10

9 7 7 7 7 9 7 9 9 7 7 9 7 9 9 7 7 7 9 7 9

— me, — Rock me all night long. —

guitar 1

(guitar 2 doubles bass) P.M.

Keep on — rock - in' me ba - by, — Rock me all —

E7

P.M. P.M. P.M.

night long. — 'Cause you know what when

B7

P.M. P.M.

F#7 E7 B7

you rock me, My poor back ain't got a bone._____

P.M. P.M. P.M.

You can roll___ me,___ Just like they roll___ the wag -

P.M. P.M.

E7

on wheel, way down in the coun-try. Keep on roll - in' me ba - by, _____

Guitar solo
B7

F#7

that. Hey!

mf hold bend hold bend - - - - -

U.B. - - - - -

TAB

10 10 10 10
12 (14) (14) 12 (14) (14)

TAB

4 4 4 4 4 4
2 2 2 2 2 2

9 7 7 (7)

hold bend hold bend - - - - -

U.B. - - - - -

B B B B B R

5 5 5 5 8 (10) 5 8 (10) 7 (9) 5 7 (9) 7 (9)

7 (9) (9) 7 (9) (9)

TAB

7 7 7 7 7 7 7 7 7 7 7 7

9 9 7 9 7 9 7 9 9 9 7 7

E7

This section of the musical score is for the E7 chord. It consists of two systems, each with a treble staff and a guitar TAB staff. The treble staff contains melodic lines with various ornaments like accents and slurs. The TAB staff shows fret numbers (7, 9, 10, 11, 12) and techniques such as bends (marked with a wavy line) and slides (marked with a diagonal line). The first system has two measures, and the second system has two measures.

B **R** **B** **B** **B**

B7

This section of the musical score is for the B7 chord. It also consists of two systems, each with a treble staff and a guitar TAB staff. The notation includes melodic lines with ornaments and fret numbers (7, 9, 10, 11, 12, 13) on the TAB staff. The first system has two measures, and the second system has two measures.

8va

14 13 14 12 22 23 22 23 22 19 19 22 24 19 21 19 21

E7 (8va)

19 24 26 23 24 19 19 19 22 19 21 19 18 18 21 18

The musical score for "The Wind" by The Beatles is presented in a three-staff format. The top staff is for guitar, the middle for bass, and the bottom for drums. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a melodic line with a key signature change to two sharps (D major) in the second measure, and a descending chromatic scale in the third measure. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The drum part is a simple, driving pattern. The score is divided into three measures, each with a different chord progression: E7, B7, and F#.

Measure 1: Chord E7. Guitar: Melodic line starting on D4, moving up to F#4, then down to E4. Bass: Eighth notes D2, E2, F#2, G2. Drums: Simple pattern.

Measure 2: Chord B7. Guitar: Melodic line starting on B3, moving up to D4, then down to B3. Bass: Eighth notes B1, C2, D2, E2. Drums: Simple pattern.

Measure 3: Chord F#. Guitar: Descending chromatic scale from F#4 to D3. Bass: Eighth notes F#1, G1, A1, B1. Drums: Simple pattern.

F#7 E7 B7

you shake, rat-tle 'n' roll me,— My whole back ain't got a bone.—

B7#9 B7

So will ya do it? Keep on roll - in' me ba - by,—

rake rake

E7

Roll - in' me babe.— An - y old way you choose.—

mp

B > R > B > (R)

B7

— it. keep — on roll - in' me. Ha, ha, ha. Keep roll-

hold bend *hold bend...*

B B B B R B B

(10) (10) (10) (10) (10) (10) (10) (10)

(11) (11) (11) (11) (11) (11) (11) (11)

F#7

E7

B7

in' me hon-ey, 'til my old back ain't got a bone. O-ver there.

(10) (10) (10) (10) (10) (10) (10) (10)

(11) (11) (11) (11) (11) (11) (11) (11)

F#7

B7

Rock - in' me ba - by.

mf

U.B.

(10) (10) (10) (10) (10) (10) (10) (10)

(11) (11) (11) (11) (11) (11) (11) (11)

Rock - in' me ba - by. _____

E7

B > 10 7 10 7 B > R

9 (11) 7 9 (11) 9 7 7 7

Rock me hon-ey. _____ Rock-in' me ba - by. _____

B7

> (B) R (B) R

(7) (7) (7) 7 (9) 7 (9) 7 7 9

Whoa! _____ I don't mind which way that you come on, hon-ey.

F#7 E7 B7

B > R B > R B R B R

9 (11) 9 7 9 (11) 9 7 9 (11) 9 7 9 (11) 9 7

B7

Keep on__ rock - in' me all night long.____ You can____

9 9 9 10 11 9

(7) (7)

F#7

Free time (E7)

rock me ba-by, yeah, yeah!____

8va

hold bend

10 10 10 22(24) 22(24) 22(24) 22(24) 22(24) (24)

9 9 9

7 7 7

B9

6

10 7 10 10 10 7 10 7 10 7 9 7 9 7 9 8 7 5 7 1

STAR CYCLE

BY JAN HAMMER

Moderately fast ♩ = 116

keyboards

8va -

synthesizer effects for approximately 15 seconds

(also played 8vb.)
with harmonizer set at
perfect fifth above on repeat

Dm

F

G

D5

*play on repeat only

Guitar solo

F

B B B R B R

D5 **F**

B B

G

B B B B B B B B B B B

D5

B B B B B B B B B B

The musical score for "The Wind" by John Williams is presented in two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The melody is played by the piano, and the guitar accompaniment is shown below. The guitar part includes fret numbers and a "rake" technique in measure 8.

System 1 (Measures 1-4):

- Measure 1:** Treble clef, G major key signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 1, 2, 3, 4. Accents: > on G4, > on C5.
- Measure 2:** Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Fingering: 1, 2, 3, 4. Accents: > on D5, > on G5.
- Measure 3:** Notes: G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter). Fingering: 1, 2, 3, 4. Accents: > on G5, > on D5.
- Measure 4:** Notes: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Fingering: 1, 2, 3, 4. Accents: > on C5, > on G4.

System 2 (Measures 5-8):

- Measure 5:** Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 1, 2, 3, 4. Accents: > on G4, > on C5.
- Measure 6:** Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Fingering: 1, 2, 3, 4. Accents: > on D5, > on G5.
- Measure 7:** Notes: G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter). Fingering: 1, 2, 3, 4. Accents: > on G5, > on D5.
- Measure 8:** Notes: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Fingering: 1, 2, 3, 4. Accents: > on C5, > on G4.

Guitar Accompaniment:

- Measure 1:** Fret 15, then fret 13.
- Measure 2:** Fret 15, then fret 13.
- Measure 3:** Fret 15, then fret 13.
- Measure 4:** Fret 15, then fret 13.
- Measure 5:** Fret 15, then fret 13.
- Measure 6:** Fret 15, then fret 13.
- Measure 7:** Fret 15, then fret 13.
- Measure 8:** Fret 15, then fret 13. A "rake" technique is indicated over the final notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the corresponding fret numbers for the guitar. The second system contains the next two measures. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The guitar part is indicated by fret numbers (10, 13, 15, 16) and chord symbols (B) above the staff. The guitar part is written on a single staff with a bass clef. The first system shows the melody starting on a whole note, followed by eighth notes, and then a quarter note. The guitar part follows the melody with fret numbers and chord symbols. The second system shows the melody continuing with eighth notes and a quarter note, followed by a half note and a whole note. The guitar part continues with fret numbers and chord symbols.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in treble clef and the vocal line in alto clef. The second system contains the vocal line in alto clef and the guitar accompaniment in bass clef. The melody is in F major, and the guitar accompaniment is in a 12-string configuration, indicated by the '12' in the guitar part. The score includes various musical notations such as notes, rests, and fingerings.

G *8va* *3*

B B

17 (10) 17 (10)

17 (18) (10) (18) (19) 17 (18) (10) (18) (19) 17 (18) (10) 17 (18) (19) 17 (18) (10) 17 (18) (19)

D5 *(8va)* *3*

B R

17 15 17 (10) 17 15 17 16

W.B. 15 (10) (14) (13) (12)

F

(also played 8vb.)
with harmonizer set at
perfect fifth above on repeat

B

8 10 6 8 8 8 8 10 10 (12) 10 8 10 10

D(m) F

B B R W.B.

8 8 8 8 10 10 (12) 10 8 5 8 (10) 8 7 7 8 10 10

G D5

B B

13(15) 13(15)

*play on repeat only

keyboards 12

with slide guitar effects

F (also played 8vb.)
with harmonizer set at
perfect fifth above on repeat

6 10 10(12) 10 8 10

D(m) F

B B R W.B.

10 8 8 8 10 10(12) 10 8 5 8(10) 8 7 7 8 10 10

G D5

B B

13(15) 13(15)

*play on repeat only

keyboard solo

24

F

W.B.

D5

mf

6

6

6

6

6

6

F

G

8va

W.B.

8 (10) ✓

15

15 13 15 13 15 13 15 13 15 13

T

T

10 13 15 13 15 13 15 13 20 13 15 13 15 13

G

(8va)

D5

F

keyboards

4

T

B

R

B

R

10 13 15 13 15 13 15 15

10 (20)

10 (20)

10

BECK'S BOLERO

BY JIMMY PAGE

$\text{♩} = 68$

acoustic guitar:

A

C/A

B R

*play on repeat only

D/A

B R

B R

A

G

A

To Coda

B R

1. 2.

with slide

B R

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smile
G

with slide

TAB

A G A

TAB

Lead figure 1 with slide effects throughout

B R

TAB

D/A A G

B R B R B R

TAB

♩ = 136

A

G A G

C Bb C

B R

Bb D C

B R B R

Musical score for "The Wind" by The Beatles, featuring a guitar solo. The score is in D major (two sharps) and 4/4 time. It shows a guitar melody in the treble clef and a corresponding guitar tablature in the bass clef. The melody starts with a D note, followed by a series of eighth and sixteenth notes, and ends with a D5 note. The tablature shows the fret numbers for each note, including a triplet of 5s and a 5(7) bend. Chord symbols D, C, and E5 are indicated above the staff.

E

D.S. & al Coda

The image shows a musical score for an electric guitar. The top staff is a standard musical staff with a treble clef and a key signature of two sharps (F# and C#). It contains a series of chords, each marked with a 'V' below it. The bottom staff is a tablature staff, labeled 'TAB' on the left, with six lines representing the guitar strings. It contains numbers (0, 7, and 9) indicating fret positions for each string. The score is divided into three measures by vertical bar lines. The first measure has 8 chords, the second has 8 chords, and the third has 8 chords. The key signature and the 'D.S. & al Coda' marking are at the top right.

Coda

Measures 1-3:

- Measure 1: Treble clef, key signature of two sharps, dynamic *mf*. Tablature: 0 0 0 0 0 0 0 0 0.
- Measure 2: Dynamic *mp* with slide. Tablature: 0 0 0 0 0 0 0 0 0.
- Measure 3: Dynamic *mp* with slide. Tablature: 0 0 0 0 0 0 0 0 0.

First system of musical notation (measures 1-4). The treble clef staff shows chords: A (measure 1), G (measure 2), A (measure 3), and G (measure 4). The guitar tablature below shows fret numbers: 14 (measure 1), 16 (measure 2), 14 (measure 3), and 15 (measure 4).

Second system of musical notation (measures 5-8). The treble clef staff includes notes with slide effects (indicated by a wavy line) and accents. The guitar tablature shows fret numbers: 12 (measure 5), 13 (measure 5), 10 (measure 6), 12 (measure 6), 10 (measure 7), 15 (measure 8), 17 (measure 8), 15 (measure 8), and 15 (measure 8). The text "with slide effects" is written below the staff. The text "U.B." is written above the staff in measure 8.

Third system of musical notation (measures 9-12). The treble clef staff includes notes with slide effects (indicated by a wavy line) and accents. The guitar tablature shows fret numbers: 13 (measure 9), 15 (measure 9), 17 (measure 9), 15 (measure 10), 12 (measure 10), 20 (measure 11), 22 (measure 11), 20 (measure 12), 17 (measure 12), 20 (measure 12), and 17 (measure 12). The text "8va" is written above the staff in measure 9.

Fourth system of musical notation (measures 13-16). The treble clef staff includes notes with slide effects (indicated by a wavy line) and accents. The guitar tablature shows fret numbers: 20 (measure 13), 19 (measure 14), 20 (measure 15), 19 (measure 16), 20 (measure 16), 19 (measure 16), 20 (measure 16), and 22 (measure 16). The text "G (8va)" is written above the staff in measure 13.

CAUSE WE'VE ENDED AS LOVERS

BY STEVIE WONDER

Freely
keyboards: Cm

guitar 1

Ab maj7

Fm7

B R R

B R R

B B R

13 (15) (14) 13

13 (15) (14) 13

13 (15) (16)

Cm7/G

F/A

C/Bb

B R R

13 13 (15) (14) 13

Slowly $\text{♩} = 54$
Cm7

Ab maj7 #11

mf a tempo

B R R

B R R

13 (15) (14) 13

13 (15) (14) 13

Fm7

Csus4

C

pp < > *mf*
rapid volume swells

B B R

13 (15) (16) 13

6 5

5 5

3 3

Cm9 Abmaj9

Fm7 Csus4 C

Cm9 Abmaj7
mf *mp*

Fm11 Csus4 C

D/C Fm7 B \flat 13

B R

T 7 (9) 7 7 (9) 7 7 5 7 4 6 5-3

G \flat 9/C C D/C

B R B R B R B R

T 5 (7) 5 5-12 13 15 (16) 15 (17) 15 (16) 15 15 (17) 14 14 13

Fm7 B \flat 13 Csus4 C

B R B R R

T 15 15 13 (15) 13 13 12-10 13 (15) (14) 13 1 3 6

Cm9 A \flat maj7

B R B R B R B R B R

T 10 (11) 11 (13) 11 4 6 4 4 4 5 (7) 5 (7) 5 (7) 5 (7) 5 3

Fm7 Csus4 C

3 1 (3) B R B R 6 (8) 6 5 (5) (5) 12

Cm7 Abmaj7

rake *mp*

10 13 13 (16) 7 (8) 7 5 (7) 5 6 4 4 4 5 (7) 5 5

Fm7 Csus4 C

3 1 B R 5 (6) 5 3 5 6 4 6 5 5 7 5

D/C Fm7 Bb13

B R B B R 7 (9) 7 7 (9) 7 5 7 5 (7) 5 6 5 3

G7 \flat 9/C C D/C

B R R B R B R B R

5 (7) (6) 5 7 (9) 7 (9) 7 12 13 15 (17) 15 15 (10) 14 14 13

Fm7 Csus4 C

B B R B R B R

15 15 (17) 13 12-10 13 (14) 13 (15) 13 (15) 13

Cm7 A \flat maj7

B B B R

4 6 (8) 5 4 6 (8) (9) 6

Fm7 Gmaj7

B B B

6 8 (10) 4 3 4 3 5 3 (4) 5 3 6 (7) 3 0 0 1 3

guitar 1

Cm7

Ab maj7#11

1 3 1 3 1 3 5 4

guitar 2

B B R

B R

mp

6 8 (9) (10) 8 6 8 (9) 8 9 8 6 8 8

Fm7

Gmaj7

B

B

P.H.

3 (5) 4 (6) 6 (8) 6 (8) 6 (7) 8 (10) 9 (0) 2-4 3 5 (7) 5-3 4 5-10

B.

6 8 6 8 (10) 8 6 8 6 8 5

guitar 1

Cm7 Abmaj7#11

3

B B B R B R

8 11 8 8 11 8 11 (13) 12 17 16 10 10 (20) 10 (20) (10) (20) (10)

Fm7 Gmaj7

hold bend

B R B R B R B R

10 (20) (19) (20) (20) (19) (20) (19) (20) (19) 10 17 1 3 1

Cm7 Abmaj7#11

B R B R

6 (8) 6 3 1 3 3 1 6 6 (8) 6 (8) 6 3 5 3 5

Fm7 G

B R B R

3 (5) 3 5 (7) 5 5 3 x 3 1 3 1 3 4 5 4 5 7 5 0 7 9 7 10 9 10

[illegible]

Ab maj7

Fm7

3

P.H.

B B B B R R

11 14 (16) 14 (16) 13 11 12 10 8-10 (12) (13) (12) 10 8 10 8 7 8

Ab maj7#11

Fm7

11 8

B R

10 (12) 10 8

10 12

(6)

(6)

12 13 12 11 12 11 10 11 10 9 10 9 8 9 8 7 8 7 6 7 6 5 6 5

Gmaj9

The first system shows a treble staff with a G major 9th chord (Gmaj9) and a bass staff with a complex fretboard diagram. The diagram includes a sequence of notes: 4 5 4 3 4 3 2 3 2 1 2 1 0 1 0, followed by 5 3, 8, 1 1, 3, 5 4, 5 7 5, and 3.

Cm9

Abmaj7

The second system shows a treble staff with Cm9 and Abmaj7 chords and a bass staff with a complex fretboard diagram. The diagram includes a sequence of notes: 10, 13, 13 (16), 7 (8), 7, 5, 7 5, 5 6, 6, 6, 5, 4, 4, 5 (7), 5 (7) (6), 5.

Fm7

Csus4

C

The third system shows a treble staff with Fm7, Csus4, and C chords and a bass staff with a complex fretboard diagram. The diagram includes a sequence of notes: 3, 2, 1, 5 (6), 5, 3, 5, 6, 6, 5, 6 5, 5, 7, 5, 7.

D/C

Fm7

Bb13

The fourth system shows a treble staff with D/C, Fm7, and Bb13 chords and a bass staff with a complex fretboard diagram. The diagram includes a sequence of notes: (9), (8), 7, 5, 7, 8, 8, 7, 5, 6, 5 3.

G7 \flat 9/C C D/C

U.B.

B

5 (7) 5 7 5 5 7 5 7 7 13 15 15 (17)

Fm7 B \flat 13

R

15 14 14 13 11 10 11 10 11 10 11 10 13 13 12 10

Csus4 C Cm9

B R B B R B R

13 (15) 13 13 (15) 13 13 (16) 7 (8) 7 5 (7) 5

3 8

A \flat maj7 \sharp 11 Fm7

rake

B R

6 4 4 (6) 4 4 5 7 5 7 5 8 6 6 5 (6) 5 3 3 5 6

Csus4 C Cm7 8va - - - - -
 pp < mf

B R B R B R B R
 6 (8) 6 5 20 (22) 20 (22) 20 (22)

5 7 5 5 7 5 (5)

guitar 1
 (8va) - - - 7 Abmaj7#11


B R B R B R
 20 (22) 20 7 (8) 7 5 5 7 (8) 7

guitar 2

B R
 3 (4) 3 5 3 6 5 6 6 5 6 6 4 4 4 6
 5 5 5 5
 (6) (6) (6) 6

guitar 1
 Fm7 Csus4 C ritard.

3-5 3 5 4 8 6 4 6 5



GOING DOWN
SUPERSTITION
CAUSE WE'VE ENDED AS LOVERS
I AIN'T SUPERSTITIOUS
AMBITIOUS
GUITAR SHOP
WHERE WERE YOU
PEOPLE GET READY
LED BOOTS
THE PUMP
EL BECKO
AIR BLOWER
FREEWAY JAM
SITUATION
GOODBYE PORK PIE HAT
STAR CYCLE
BLUE WIND
BECK'S BOLERO
ROCK MY FLIMSOUL
LET ME LOVE YOU
ALL SHOOK UP
SPANISH BOOTS
PLYNTH
RICE PUDDING

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